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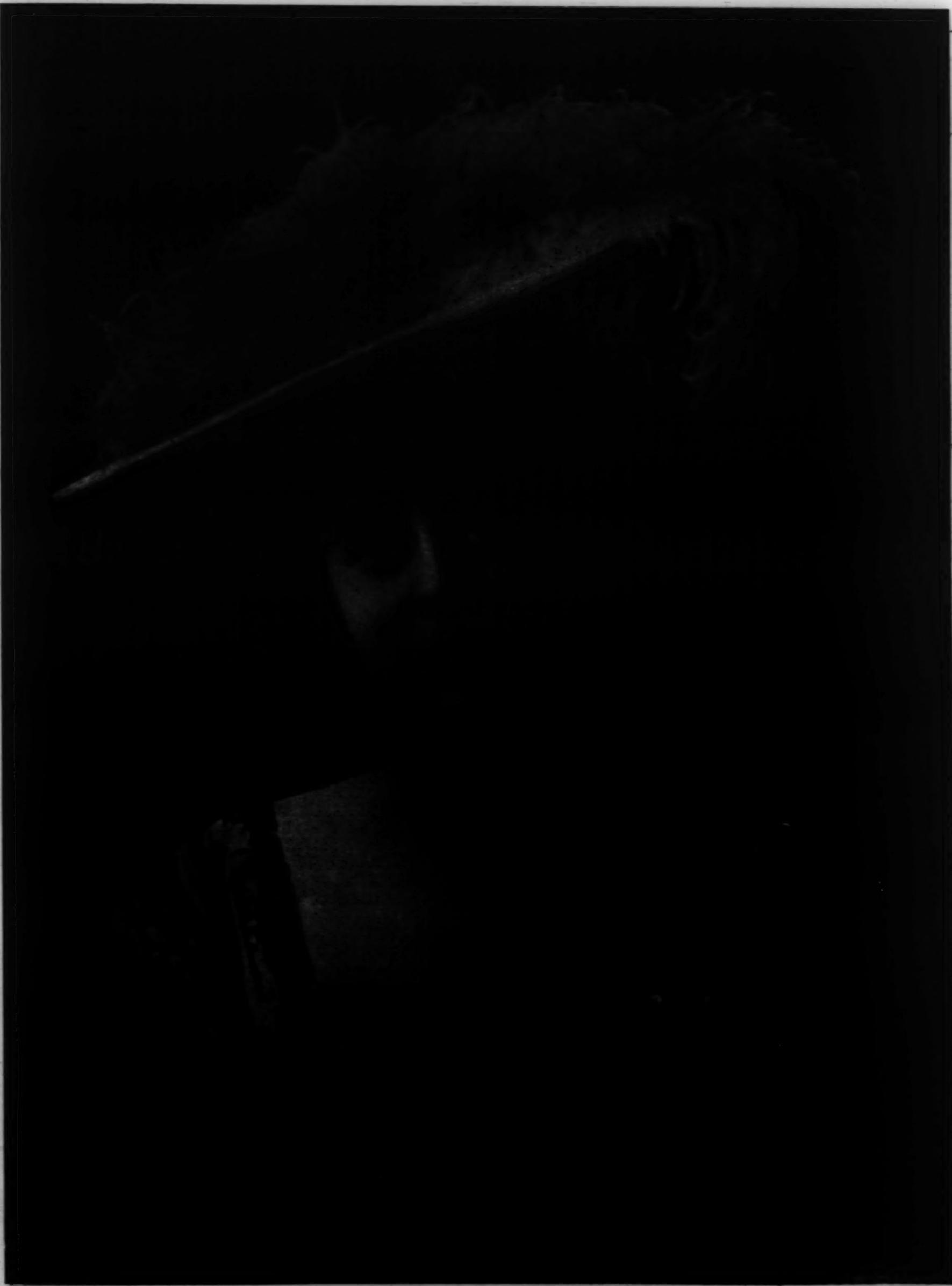


Photo Studio, N. Y.

MARGARET WYGERLY.

THE MATINEE GIRL



IT will soon be over, the big Fair, if such a bank-full stream of generosity and great heartedness ever ends. Perhaps it has no end, but pours on and on into the infinite sea of decent deeds that must bring us up some desirable where.

We will remember the Actors' Fund Fair as we remember Christmas and our dearest anniversary and all the fine white milestones of our lives. It has been a merry time and a profit taking and profit making time. It was a big time, in the sense that its purpose was large enough to swallow all smaller considerations. A soubrette and an adventures who had made their joint stage and respective dressing rooms scenes of battle, ended their grievances and forgot their animosities while together they sold strange, useless articles from one booth. On Saturday night I saw the late enemies say good-night amicably. They didn't peck at each other's cheeks with one of those less-than-nothing kisses of women for women. They grasped hands long, and closely and looked into each other's eyes with a new understanding. At that moment a deep grave was dug and a host of small envoys buried therein. The Actors' Fund Fair achieves for many what travel, Ella Wheeler Wilcox asserts, does for all. It teaches that in this fast moving little world the only really big thing, the only thing that matters, is kindness.

The Fair in a further respect is like travel, for what you see there depends upon what you take there, quite as our candid teachers told us that what we brought, by way of mental enrichment from a trip to Europe, depended upon what luggage of mental improvement and receptiveness we took thither.

If you are looking for funny things you see them. There are Dick Golden as head waiter, receiving a tip from a blushing young woman who had been dared to offer it; and Marshall P. Wilder's Arctic gaze at a subtle signature secker who piped, "Mr. Wilder, do you hate people who like autographs?" and who made answer, "Yes, madame, I do, I do," and rubicund Bruce Edwards, approached by a spinster who offered good, green money for a chance for him.

And there are sights of another sort. Mrs. A. M. Palmer, in widow's bonnet and veil, and trailing black gown, working as a dozen women for the success of the enterprise which her late husband had helped many years ago to launch. And dear old Annie Yeamans exhibiting the needlework of her own and her mother's and grandmother's hands, the deftness of three generations, smiling one moment, but weeping the next at sight of a friend who recalled the daughter who had heard the great Prompter's last call.

Margaret Wycherly is an actress who can make the transition from deep to light emotions without any audible creak of mental machinery. She conveys by these transitions the notes of helplessness and pathos, dominant always in the woman who loves as Miss Wycherly and her husband, author of *The Primrose Path*, make Joan Trehenna love. Joan is one of the vanishing type of women who love wholly, without reserve, and the center and circumference of whose world is one man; who, when, that world swerves from her leaves her orbitless, a brief lived comet in the human universe.

But while the modern woman shrugs her shoulders at the whole-heartedness of Joan's manner of loving, in her innermost heart she mourns for and with her. A great love and a great sacrifice have a primal quality that melt the coldest and stimulate the imagination of the most practical of moderns. Joan's was a tremendous sacrifice.

At the curtain of the third act she voices it with a cry and a shudder, with a lape into her old Devon barbarism of speech.

"I walked the streets for you. I walked the hell of the Paris streets. That's what I done."

When the curtain went down on the girl's awful confession of what she had done to buy food and medicine and keep a miserable roof over the head of her lover in his dire illness, not one was there but knew that here is a new and admirable emotional actress with whom to reckon.

Miss Wycherly has charm, intelligence and more training than is evidenced by much of the acting we see, and within, a dramatic conscience, which is better and greater than having dramatic ideals. She has beauty of an eerie sort that lies chiefly in a pair of wonderfully beautiful brown eyes, outlined by thin brows piquantly arched. Her mouth is

flexible and capable of expressing unguessed depths of wretchedness.

Several situations in the play gave Miss Wycherly scope for her power. One of these was one in which she had to depend upon pantomime alone to convey the shock, the amazement, the love, and pain of the meeting with her lover for whom she had made the supreme sacrifice. She is sitting enveloped in classic draperies of blue and white and gold, posing as a Madonna before the life class, when, as the new instructor of the class, he enters. She maintains her pose and only in her face reveals her emotions, chiefly, indeed only, in eyes distended as those of one who looks upon the dead, in a mouth that drooped pitifully sideways as though the ordinary muscles that govern the expression of every day had been paralyzed. Only once does she speak or move. She puts forth a timid hand, touches his sleeve and utters in a broken, wailing little voice his name. All the while her wide eyes, strained, brimming with love and anguish, hold one fascinated. It is quiet, agony filled moments like these that gauge all there is of dramatic worth in man or woman.

The play is rugged, having much of strength and less of finish. Personally, I should have been glad to see the play turn upon the supreme sacrifice of the ignorant, loving woman. To have made this the dramatic and psychological pivot of his work, depicting the effects of the confession upon a worth-while man instead of a cad, would have been vastly interesting. But the author makes this episode instead of the events of Joan's pitiable life, instead of the mountain peak of her poor existence.

One isn't quite sure whether the end of the play is logical, though in the sense in which Joan has always shown herself a tender creature, falling after tremendous bursts of rage or grief into habitual childish gentleness, it is consistent, and there is a deal of philosophy in it.

Bogard Veiller doesn't permit Joan to kill herself, which every man or woman or other creature in the audience expects. He makes her experience a great change of heart, though the reason for the transformation, which resembles a transfiguration, is not apparent. Looking into the future with dream-filled eyes that remind us of the matiness when we read so well the lines of Yeats' fairy stories, she said:

"I am going back to the children in old Devon, to them as needs me and wants me. I am through with lovin' but not with livin'."

And so strong a grasp have her eyes and her voice upon our heart that we throw consideration of artistic unities and psychological probabilities to the Broadway breeze, and are glad that Joan Trehenna has been granted the dubious chance for happiness, of living a little longer.

We have seen during the season now near its close some remarkably bad acting as alloy for the very good. We have seen men transform themselves into contortionists and women into strange, mouthing creatures whose original pattern has never been seen on land or sea, nor by twentieth century scientists in the cavern depths of either. So much vital energy has been wasted, whatever may be said of the mental exercise involved, that the player might have saved had the final test of acting been applied! That test the question, "Is this what a human being would do under the circumstances?"

The Matinee Girl had a peep at an unique document last week. It was distinctly novel, for it reflected the despondency of May Irwin. Who would have expected anything but joy infinite and gaiety infinite from Merry May? Yet at the writing of the letter she was miserable May.

"I don't know whether I shall ever play again," she said. "I am so tired of trouble about bookings that I sometimes think I won't play after next year—perhaps not even next year."

By the way of news postscript to this strange letter comes the story that Miss Irwin has received an offer of \$3,000 a week for twice a day in vaudeville for thirty-five weeks. This will relieve Miss Irwin of any worries about the thousand details that harass the manageress of a company, and Miss Irwin is thoroughly accustomed to going all the acting herself. Yet Mrs. Langtry, who has as valuable an asset of physical vigor as Miss Irwin's own, declares that the strain of a twenty-four week engagement of "twice a day" has reduced her to a mere shred, and that she had trod her last vaudeville stage in America.

The venture of an able and sincere manager who independently tries to set up his theatrical ideals and idols in a stock company venture in a permanent theatre stirs all our decent instincts of sympathy and admiration. John Craig is the last of these. He is a young man and aims at high places.

"It is my ambition to establish a theatre which shall take the same relative position in Boston to-day the dear old Museum did," says Mr. Craig. "I don't care for problem plays. Why harrow the people? The theatre's object should be twofold—to amuse and instruct. I would give comedies chiefly, but not comedies in which horseplay is made to pass for humor. I prefer the comedy in which the smile is continual to the one in which the laughter is spasmodic. All must have the saving touch of heart sentiment. Every person has a touch of romance, a bit of sentiment in him, and no matter how crabbed he may be, he enjoys an appeal to it."

There isn't a spot of craveness on all of Nance O'Neill's splendid body or soul. When critics of her adoring Boston opined that the play Cleo, for which her hopes had run mountain high, was inadequate and unsatisfying, she presented an aspect as untrifled as that of the oak on the hillside that is her symbol in nature.

"I have done the best I could. What more can I do?" was her philosophy. To supplement it, she summoned the late Joseph Jefferson's "Avoid greenroom gossip and newspaper criticisms, and do your best."

Lorena Atwood, whom we have been seeing chiefly in the roles of adventuresses since she played with Raffles, and who this month gave an impressive performance of Marie Stuart in Dorothy Vernon of Haddon Hall, was asked if she had a good part in the closing play of her company's season.

"Yes," she replied, "a good 'bad' part, which is perhaps better than a bad 'good' part."

THE MATINEE GIRL.

NOTES FROM PARIS.

Pierre Wolff's Play at the Vandeville—Marion Delorme Revived—The Death of Torin.
(Special Correspondence of the Mirror.)

PARIS, May 4.

A new play by Pierre Wolff entitled *Le Ruisseau*, which in this case means not the "brook" but the "gutter," seems to have brought success to the Vandeville. It is a very simple play, but it is pretty, sentimental and well acted. It is merely the story of the usual painter (why always an artist?) who, having been thrown over by a high born lady whom he loved, seeks and finds consolation in the love of a girl who has sunk very low indeed in the social scale. The artist remarks that sometimes amid all the rubbish and filth that one sees carried along by the water in the gutter one may perceive a white flower, pure and beautiful, that has found its way there by some evil chance. He comes across such a flower and saves it from the gutter, and in so doing finds great happiness. It is a risky experiment, and one that one would not advise too many young men to attempt. In a play it all looks very nice, and in the skillful hands of Pierre Wolff it seems a very right and proper thing to do. The character of Brabant, the artist, is delightfully depicted, and *Le Ruisseau* has found favor with the Parisian theatregoer.

Poor Torin, quite the best actor at the Nouveautés, has gone to another world in which comedies are not acted, and he has left a great blank in this one. All who have visited the Nouveautés will remember him, the short, fat man with the serious, perplexed face. No actor was more loved by the public and by his fellow professionals. He was an excellent comedian and a staunch friend. He was acting in the *Puce à l'Oreille*, the present play, and had achieved his usual success in it. Bronchitis, which he ignored, suddenly turned to pneumonia and he was dead in two days. He had acted almost up to the last. A story is told of him that during the rehearsals of the play he had begged Feydeau, the author, to cut out a scene in the second act where, lying on a bed, he was supposed to be a corpse. This was to prevent a frequent fit.

"No," he said, "cut it out, cut it out. A scene like that is dangerous. I am afraid it would bring me bad luck!" And Feydeau cut it out.

Poor "Toto," as he was called, will be sincerely regretted and greatly missed.

The revival of Marion Delorme at the Comédie Française has met with general praise at the hands of the press and the public. The richness of the costumes and general beauty of the scenery have been the cause of eulogistic comment everywhere. While it is recognized that the play is not one of Hugo's best, yet the charm of the fine verse and keen dramatic quality of the work evokes widespread enjoyment. Above all the company, which includes Mme. Le Bargy, Albert Lambert, Monet-Sully and Madame Barter, appears to decided advantage. The last named has been even something of a surprise and has shown herself a delightful Marion.

The *Comédie Royal*, a new theatre, has just been opened upon Rue Caumartin. It is a pleasant place with roomy seats and a general atmosphere of cheer. Its programme is excellent, consisting of a strong one-act play, *Octave*; a two-act comedy, *Flosse*, an amusing satire upon the theme of "Practice what you preach," somewhat Parisian, it is true, yet really enjoyable; and a *revue*, *La Maison n'est pas au coin du lac*. The whole makes a fine entertainment and enlists the services of clever artists.

A little piece, *Le Petit Mitron*, at the Ambigu, has surprised the critics, because of its lightness and slenderness of theme, since they are used to seeing at this playhouse the heavier and more pretentious thing. The play is a comedy of intrigue and contains a scenic sensation.

It is announced that M. Antoine has received a play from Henry Housey, the eminent academician. The play, which, it is said, marks M. Housey's advent as a dramatist, has for its hero Napoleon, and the scenes are supposed to take place at the time the Emperor is about to depart into exile. It is understood that M. Duquesne will play the role of Napoleon.

At the Porte Saint-Martin, a new theatre, has just been opened upon Rue Caumartin. It is a pleasant place with roomy seats and a general atmosphere of cheer. Its programme is excellent, consisting of a strong one-act play, *Octave*; a two-act comedy, *Flosse*, an amusing satire upon the theme of "Practice what you preach," somewhat Parisian, it is true, yet really enjoyable; and a *revue*, *La Maison n'est pas au coin du lac*. The whole makes a fine entertainment and enlists the services of clever artists.

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AT THE THEATRES

Majestic—The Primrose Path.

Drama, in four acts, by Raymond Veller. Produced May 6. (Raymond Veller, manager.)

Madame Glance	Edith Gollins
Lord Glance	John C. Lester
Mrs. Glance	Edith Gollins
Joan Templeton	Edith Gollins
Dr. MacIntyre	George Swift
Hortense Madigan	Clara Grossfeld
Horace West	Edith Gollins
Grace Cartwright	Edith Gollins
James Cartwright	Edith Gollins
Mr. Gold	George Swift
"Billie" McAllister	Edith Gollins
Mrs. Gold	Edith Gollins
Grace Glance	Edith Gollins
Albie Spencer	Edith Gollins
Miss Whiffy	Edith Gollins
Robert Athon	Edith Gollins
Servant	Edith Gollins

Mr. Veller's play is based upon a theme which has strength and truth behind it. In one way it might be taken as the working out of the artistic temperament. Its hero is a relative—a distant relative—of J. M. Barrie's Thomas Randys. The comparison suggests at once the tallings as well as the virtues of portraiture. Thomas Randys was always attractive and, however much one admired him, one forgave him in the same breath. Not so with Ned Templeton, Mr. Veller's hero. It is difficult to see how any woman could have found anything fascinating in this selfish, weak, brutal person, though the audience is constantly told that he possesses unusual qualities. On the other hand, Mr. Veller has relied upon a very true and subtle problem, and he has suggested, at least, the tragedy of genius. His play built upon this thesis has moments of fine convincingness, which unfortunately are not unmixed with other moments which seem merely theoretic. The piece is therefore far from even, and is one rather of distinct promise than of absolute fulfillment.

The first act takes place in a barren little attic in Paris. There live the artist, Templeton, and Joan Trugham, a little Devon girl who has run away with him. They had meant to get married before they left, but, thanks to the law, this would have required some three weeks' time, and that they did not have. They might of course have obtained a special license, but they could not spare the money. So here they were in the bare attic, and before they could scarcely turn around the artist fell ill. One thing after another they had pawned until there was now nothing left. Meanwhile the landlord, a great burly brute, pressed them for payment of rent. In despair Joan writes to her father and receives his reply, "Thou hast made thy bed; so lie in it." They are practically starving, without friends or money, when the artist makes another effort to paint at his picture, *The Primrose Path*, for which she had once posed. He rises from his easel only to fall unconscious upon his bed. A doctor hurriedly summoned comes in, and Joan, terrified, learns that in order to save the life of her lover she must supply him with food and drink. At this, the psychologic moment, there enters again the landlord, who once more demands his money. In vain Joan pleads with him. His answer is to point to the streets below. For a moment Joan struggles until she hears the unconscious man murmur, "I want to live." Then resolutely she puts on her hat and goes out.

Act II shows Joan's flat in New York, where she and Templeton live. *The Primrose Path* has at last brought success. It has caused Templeton to come to the notice of James Cartwright, a millionaire, who has had him paint his portrait. Cartwright, supposed to be the embodiment of power, takes a fancy to Templeton and determines to "make" him. With this in view he engages for the young artist a handsome studio on Fifth Avenue and plans to create him director of the Newton Endowed Art School, in which he is a potential factor. Meanwhile Joan sees clearly enough that Templeton with his rise in fortune is tired of her and a bit ashamed of her. She suspects, too, that Cartwright's daughter has had something to do with the change. In a scene of great emotional tenseness she swears that if ever he becomes engaged to another woman she will tell that woman their story.

Act III shows a room in the Newton Endowed Art School. Cartwright has kept his promise and Templeton has just been made director. During the six months which are supposed to have passed since the preceding act Joan's suspicions have come true, and Templeton is now engaged to the millionaire's daughter. To this same art school Joan comes as a model, and there meets again Templeton, whom she has refused to see since he left her flat. Struggling with her pride, she learns from Miss Cartwright of the engagement. Bit by bit, under the passion of her feeling, she tells her story, of the life in Paris, of her sacrifice, and then claims Templeton for her own, since she has bought him at so terrible a price.

The last act takes place in Miss Cartwright's home. She and Templeton have agreed to part, give up their happiness as a payment to Joan. While they are saying farewell Joan overhears them and realizes that she has lost Templeton's love. In a final scene with Miss Cartwright she renounces the artist and says she is going back home—to Devon, to the green grass which she loves and to the children who are calling.

This play, tremendously pathetic in many parts, was on the whole well acted. Margaret Wycherley has never appeared to better advantage. Her portrayal of the simple minded, large hearted Joan was limned out with perfect shading and coloring. She wove into the character a splendid tenderness which lifted it and kept it free from anything gross or carnal. Her beautiful voice sounded perfectly every nuance of emotion and feeling, while at the climaxes of the second and third acts she rose to splendid heights.

As the artist, Sheldon Lewis had an unsympathetic part, but played it well, not sparing the character, but making it convincing. He was especially good in the scene where he and Joan meet at the art school. His quiet nervousness gave a striking reality to the situation. Ralph Lewis in the role of Horace West, a newspaper reporter, gave a pleasing performance, while John Kiovile in a character part offered a striking portraiture of the brutal Paris landlord. The part of Cartwright was well played by Charles Belleg. Minette Barrett gave a delightful comedy part as the child model, Hortense Madigan. Helen Cartwright, the daughter of the millionaire, was cleverly portrayed by Sarah Whiteford.

American—Primrose's Minstrels.

George Primrose's Minstrels made their first appearance in New York this season at the American last week and drew large and appreciative audiences. The attraction is well mounted and carefully staged, and the company includes some very clever people. Mr. Primrose has gone in more for genuine entertainment than for the glitter that sometimes covers up a lack of talent, and the result is a very enjoyable performance. The entertainment opens with a first part called *The Temple of Mirth and Melody*. After an overture including many of the popular melodies of the past Eddie Horan started the ball rolling with a laughing song that put everybody in good humor. William Watkins, Sam West, Joe Birnes, William Moore, and David Irwin sang ballads effectively, and Neal Abel and Emile Subers held up the ends in clever fashion with songs and gags. Mr. Primrose made his appearance in due season and sang "Waitz Me, Bill," in a way that brought down the house. The first part concluded with a screamingly funny travesty consisting of a female band rehearsal, led by Neal Abel, who did some "stunts" that kept the house in roar. The second part of the bill opened with a smart drill, which was followed by Mr. Primrose's popular specialty, that of course included several graceful dances. Emile Subers sang, danced and talked, and the Silver Shower Sing dance led by Eddie Horan followed. The

London Quartette (See Stories, Al. 2, etc., and very credits page) rounded off the program in style the evening. The principal feature, which Ned Abel distinguished himself by a comedy work, imitation of the famous *Wise Men of Salomon* in *The Curse of Salomon*.

Kathleen.

Drama in four acts, by Franklin Pyle. Produced April 10.

Norma	Lillian Gish
John Schwartz	John Barrymore
Adelaide Schwartz	Edith Gollins
Clara Grossfeld	Edith Gollins
Abe Morris	Edith Gollins
Rev. George	Edith Gollins
Mr. Smith	Edith Gollins
Mr. Green	Edith Gollins
Miss	Edith Gollins
Chase	Edith Gollins

Norma is the English version of Franklin Pyle's *Dream Within*. This play, which was performed at the Music Hall in Boston when it was presented at Franklin's English Opera Theatre, was written by W. H. Coffey's novel, "The New Moon." Its heroine, Norma (the name is given as they are in the English form), is the daughter of an emigrant of a peasant joint and son in Helena, Mont. To her father one night Norma goes to get some money to buy medicine and food for her mother, who is ill; but her father has gambled away all he had. While at the station and waiting for her father, who has stepped out, Norma meets Jake Schwartz, a thief. He pours some knock-out drops in a glass and urges her to give them to Leon Grossfeld, a young prodigio who is drunk. Instead Norma tells Grossfeld and receives reward on embrace. Almost overcome by shame she sinks down upon a chair and Grossfeld to revive her pours some water into the glass containing the drug and offers the glass to her, neither knowing that the drops are contained in it. Norma drinks and is of course overcome; and Grossfeld finds her helpless in his arms.

The rest of the play is taken up with Norma's search for the man who has wronged her and her vow of vengeance. When a nurse in Cuba again when he is wounded. She does not recognize him, however. She has grown fond of him, and he has fallen in love with her. She discovers who Grossfeld really is at the moment when he is binding his arm to stop a flow of blood which would mean his death. In a passion of anger she tears off the bandage. The problem then shifts slightly and becomes a struggle between her love for Grossfeld and her vow of vengeance, eventuating in her telling him the truth and learning that he is not the scamp she thought. The denouement is happy.

In the portrayal of the title-role Fernanda Elinson gave a beautiful example of realistic, convincing acting. This young actress has reserve power and strength and uses them with rare intelligence and artistry. Every phase and mood of the unfortunate girl she conveyed with unmistakable clarity, while in the greater moments she carried away the house with her tense emotional setting. The others of the company were generally capable, Mr. Juvelier giving a good performance as Grossfeld and Mr. Gold being excellent as Schwartz. Mrs. Feinman as Emma Hochman and Mrs. Weissman as Clara Grossfeld were excellent.

Fifth Avenue.—The Prodigal Son.

The *Prodigal Son* was the play chosen for the final appearances of the regular Keith-Proctor Stock company, and the players put forth extra efforts to leave a good impression during their last week. Wilson Melrose as Magnus and Cecil Owen as Oscar carried the burden of the play splendidly, and both acquitted themselves creditably. Henriette Brown as Thora appeared to better advantage than in any part she has hitherto essayed at this house. Dwight Allen and Ernest Anderson as the two fathers were excellent, and Emilie Melville scored decisively as the old maid aunt. Mildred McNeill as Anna, Lorena Atwood as Helga, and Thomas Chatterton, George D. MacIntyre, W. J. Butler, Herman Hirshberg, Harry McAuliffe, Robert Athon, Lydia Dickson, Annette Huntington, Teenie Forna, Leslie Bingham, Walter Crawford, Harvey Willard, James Varney, and Richard Darnell made up the rest of the cast. The play was carefully presented under the direction of Priestley Morrison. A curtain-raiser called *The House of a Traitor*, by Edith G. Shearn, based upon Prosper Merimée's *Mateo Falcón*, served to introduce a novice billed as Marianne Thurber (Mrs. Francis Lansing Pruyne). From such an array of names much good acting might have been looked for, but Mrs. Thurber Lansing Pruyne did not display any special talent. She played the part of a Corsican boy of渔民 who discloses the hiding place of a fugitive on being bribed with a watch, and is shot by his own father as a punishment. Mrs. Pruyne was supported by Wilson Melrose, Emilie Melville, Cecil Owen, George D. MacIntyre, Ernest Anderson, Harry McAuliffe, and Robert Athon. The play is one of those dark and dreary things that come and go in the course of a season and are forgotten. Between the acts Dora Ronca, Kennedy and Wilkins and the pictures afforded diversion. This week Mrs. Spooner's Stock company, headed by Edna May Spooner, begins an indefinite engagement with Zaza as the opening play. The company will be known until further notice as the Fifth Avenue Stock company.

Empire—Cousin Kate.

Comedy, in three acts, by Hubert Henry Davies. Revived May 6.

Heath Desmond	Bruce McRea
Rev. James Bartlett	Grant Stewart
Bobby Spencer	George Swift
Miss Spencer	Mrs. Thomas Whiffen
Amy Spencer	Mary Nash
Jane	Anita Rothe
Cousin Kate	Etelle Barrymore

The revival of Hubert Henry Davies' delightful comedy serves to accentuate that Cousin Kate is one of Ethel Barrymore's happiest and most pleasing impersonations. It shows, too, that this actress has gone ahead during the two years since the play was first presented. Her performance is delightful. Davies' fanciful romance wears well and still holds with its happy humor, tender pathos and exquisite fancy. It is by far the best piece he has written. Miss Barrymore is splendidly supported by Bruce McRea, who as the Irish artist, Heath Desmond, appears at his very best. The other important roles are capably played by Grant Stewart, George Swift, Mrs. Thomas Whiffen and Mary Nash.

Harlem Opera House—When Knighthood Was in Flower.

When Knighthood Was in Flower, Paul Keister's romantic drama, was presented by the stock company with marked success. Beatrice Morgan was the Mary Tudor, and a very pretty picture she made in the stunning gowns of the period. She was given an ovation at every performance, for the faithful patrons knew they will not see her again for some time, as she intends to take a long rest. Paul McAllister returned after a week's absence and scored heavily as Charles Brandon. William Norton as Francis D'Angouleme was in superb form and gave a delightful performance. George Howell as Henry VIII read his lines impressively, and Robert Lee Hill was effective as the Bishop. Alphonse Etcher as the Duke of Buckingham had a part that suited him well, and Dudley Hawley was equally at home in the role of Sir Edwin Cawden. Al Roberts as the jester was good. Dorothy Ross more looked the part of Queen Katherine and spoke with force and effect. Agnes Scott, Louise

NOTES FROM MEXICO.

Parker's Company on Tour—Italian Opera—Fuster's Success—Barilli Dead.

(Special Correspondence of the Mirror.)

CITY OF MEXICO, May 1.

Theatricals in Mexico run their course fairly to say the least, and sufficient energy and wakefulness on the part of the various managers have not been enough in evidence to insure a continuous run of engagements in the city. However, there is an awakening in sight when the theatre all over town shall come under the control of new management which will make the immediate possibilities for profitable business presented by the present number of amusement-loving people in Mexico.

The John C. Parker Opera company, which closed its tour here on Sunday, April 29, and which is now touring the States of Mexico, was in the process of an organization and brought a series of performances entirely new to the Mexican public. The organization made good and became very popular with all classes of theatregoers. The success can easily be construed as an optimistic forecast for the future of American productions in Mexico. The Parker company played a series of five weeks with a repertory consisting of *Pompeii*, *The Silver Slipper*, *A Broadway Girl*, *The Idol's Eye*, and *The Wizard of the Nile*. Mr. Parker hopes to complete arrangements for a return engagement next season, and though nothing definite has been decided upon he will in all probability play in the new Lyric Theatre.

Beginning Friday evening, May 10, the Brussels Quartet of stringed instruments will open a series of twenty-four concerts, to extend through the months of May, June, and July. The quartet comes from Europe highly recommended and was induced to play here by the efforts of musicians who started a private subscription fund. They will hold their concerts at the Metropolitan Academy, one of the best concert halls in the country.

The Italian Grand Opera company is due to arrive next week and will open an extended season at Orrin's Theatre. The company numbers among its members some of the best singers in all Italy, and will be the best organization of the kind that has visited Mexico since the season of the Barilli Opera company early last Fall. Their repertoire has not been announced in full, but will contain the standard operas, for the greater part of the Italian and French origin.

Francisco Fuentes, the Spanish actor, continues to play to large and enthusiastic audiences at the Arben Theatre. Fuentes is one of the best actors who ever came to Mexico, and is remarkably versatile. He has lately attempted plays that are handled by few except artists given to productions of ambitious proportions. The coming week will find Madame Anna Gene occupying the stage of the Arben, and the week following that of Que Vadie will be the bill. Fuentes is supported by a large company of capable players and stages all his productions elaborately. Virginia Fabregas continues with her stock company at the Teatro Victoria Fabregas, an plays nightly before crowded houses.

Aldo Barilli, the Italian impresario, arrived in this city on May 2 of typhoid fever. Barilli had but recently returned from a tour of the West in the United States and at the time of his death was arranging for the coming next season of another big company under his direction.

H. W. PICKERING.

Randolph, and Edna West were the maids of honor. Mathilde Deshon, Martin Faust, George S. Trimble, Peter Lang, and other favorites were in the cast. Emma Partridge and the pictures were the vaudeville features. This week's play is *The Dancing Girl*, with Henrietta Browne in the leading role.

West End—Il Trovatore.

The Van den Berg Opera company opened on May 6 to a crowded house with Verdi's tuneful opera *Il Trovatore*, having the following cast: Manrico, Ray Youngman; Il Conte di Luna, Achille Aliberte; Ferrando, Francis Motley; Ruiz, Robert Sutherland; a messenger, Thomas J. Hayes; a gypsy, William Scott; Ameena, Rosalie Campbell; Inez, Lillian Schuler, and Leonora, Isidore Noidl. Both the principals and the large chorus created a distinctly favorable impression. The opera was sung in English and was presented with good taste and intelligence. Helene Noidl as Leonora showed herself an artist of considerable ability and a singer of talent. The Manrico of Ray Youngman showed careful preparation, while Achille Aliberte as the count gave a splendid performance. The remainder of the company was worthy.

Metropolis—By Right of Sword.

At the Metropolis last week Ralph Stuart and company gave a fine presentation of that high class attraction, *By Right of Sword*. Mr. Stuart's admirable work, intelligently seconded by his company, was greatly enjoyed. The cast included Charles Lindholm, William Garfield, Aubrey Beattie, Ralph Ramsey, Joseph Rawley, Harry Scott, Henry B. Walther, Evelyn Vaughan, and Adeline Dunlap. The latter appeared in the role of Countess Paula Tueska and by her able handling of the part brought out with many of effective touches its full emotional value. This week Adelaid Keim in *The Christian*.

New Amsterdam—Maniell.

Mr. Maniell opened for his second week at the New Amsterdam Theatre with Eichelleau. He followed this on Tuesday and Wednesday with King Lear, on Wednesday matinee with Macbeth, Thursday, Friday and Saturday matinee, The Merchant of Venice, and concluded the week with Othello. This week marked the end not only of Mr. Maniell's engagement but the close of the season at this theatre.

At Other Playhouses.

GARRICK.—The 150th performance of *Caught in the Rain* was celebrated Monday night. Hatpin holders were given as souvenirs.

THALIA.—Queen of the Highbinders proved a big success here last week. This week Laura Jean Libby's Parted on Her Bridal Tour.

FOURTEENTH STREET.—Laura Jean Libby's Parted on Her Bridal Tour proved a hit. Next week, Across the Pacific.

YORKVILLE.—James O'Neill in Monte Cristo did good business the past week. This week, By Right of Sword, with Ralph Stuart.

LINCOLN SQUARE.—Mrs. Temple's Telegram proved a big hit for the William Morris Stock company. This week, Buster Brown.

GRAND OPERA HOUSE.—Chauncey Olcott in Eileen Asthore proved the popularity of this actor at this house. This week, Fay Templeton in *Forty-Five Minutes from Broadway*.

NEW STAR.—Across the Pacific did excellent business last week. Johnnie Hoyle as Willie Live, the strenuous war correspondent, made a great hit, his vigorous management of the stirring climaxes of the play arousing great enthusiasm. This week, The Millionaire Detective.

ACADEMY OF MUSIC.—The Prince of Pilsen, with Jess Dandy in the role of Hans Wagner, opened what promises to be a successful engagement. The principal roles are now taken by George Lydecker as the Prince; Henry Coote as Lieutenant Tom Wagner; J. Hayden Clarence as Francois; Peter Swift as Sergeant Lee Bill; Eddie Delmore as Jimmie; Pauline Guzman as

IN
OTHER
CITIES.

SAN FRANCISCO.

Annie Russell commenced a two weeks' engagement at the Van Ness April 20 in a sumptuous production of *A Midsummer Night's Dream*, playing to excellent business. Henrietta Crossman and Maud Adams are underlined.

The Admirable Crichton was produced in a truly meritorious manner at the Alhambra 20-5 to good business. Gertrude Lytell made a convincing Crichton. Laura Lane as Lady Mary gave a finished performance, and the part of Tweeny as played by Daler Levering was made quite prominent. Adele Bolger as the Countess of Brocklesbury was dignified and well gowned, and John B. Maher as the lion. Ernest Wesley repeated the hit he made in the same part two years ago. Other parts were ably done by H. D. Myers, Ernest Gosselin, Will P. Wallace, Louise Brewster, Anita Murray, and Marie Morris.

Le Rôle Rameau was revived at the Colonial 20-5 to fair business. Inetta Jewell in the part of Beatrice skillfully met the requirements of that difficult role, and A. Bert Werner gave a clever impersonation of the part of Captain Grand. Frank Jaeger as the solicitor was unusually humorous, and Marvel McGregor made a satisfactory Sir Philip. On *Change* 2. The San Francisco Opera on, in spite of having fair houses, did not do well in the Metropole 20-4. Alice Hause, who had been engaged to sing in the Metropole 20-5, had to withdraw, and the part of Mademoiselle was filled by Mabel Marion, who gave it excellent vocal treatment. Today Worth as the Sheriff was a bit out of his element, but made the best of it, and Florence Simont was a delightful Amabel. The other principals were George Kunkle, Oliver Le Noir, Carl Stroh, J. Francis Hayes, J. Albert Wallerstein, and Maud Estelle. The chorus was attractive and worked effectively, and the orchestra was excellent. Next week *Wise*.

A Domestic Scene was the bill at the Oriental 20-5 to good business. Next week *Asita*, the Singing Girl.

An elaborate production of *Macbeth* drew good audiences to the Colony Theatre 20-4. The cast, headed by Virginia Thornton and Ramsey Wallace, was capable, and the settings were up to those of my previous presentation here of that play.

The Malediction, a stirring drama of religious conflict between Mohammedanism and Christianity, gives a sharp production at St. Anthony's Hall 20-4. It is a learned and attractive production. The characters were taken by members of St. Francis' Young Men's Society.

The University Orchestra gave its twentieth symphony concert at the Greek Theatre, Berkeley, 2. Anton Heiling, the cellist, was the soloist, and many classical numbers were rendered.

George Ladd has relinquished his position as stage director of the San Francisco Opera co. to accept a like position at the Colonial 20-4. The co. includes Alice Andrews, leading woman; John Ince, Jr., leading man; Henry Crosby, baritone; James Cooper, comedian; Franklin Valli, juvenile; E. S. Whitman, character; Bassel Carleton, ingenue, and Dora Booth, second. Two performances will be given daily, with two plays a week for the first six weeks.

A large audience attended the closing concert of the Milwaukee Opera at their new home 20-4. Emilie Braun, pianist, and Mrs. Charles F. Klinbom, soprano, of this city, were the soloists. Two numbers were given by the Maennerchor chorus of sixty voices, with Emil Steinbiller, basso, as soloist. Leo R. Ries was the accompanist. The society is preparing a musical show, to be given at English's 17.

Carmen in concert form, first presented two days ago by the Musikkverein, was given a public audition 6 to an audience that filled the German hall. Auditorium. Bertram von Hodder, tenor of New York, sang the part of Don José, at the first concert, was engaged for the second. The other singers, of this city, included Mrs. Helen M. Thorner as Carmen, Anna L. Johnson, Mrs. Otto Leder, Mrs. Florence Atkins, Gavin, Karl Schneider, Earl Percy Parks, T. A. Neale, H. H. Van Wie, and W. H. Henderson. Alexander Ernsterling directed.

The Theodore Thomas Orchestra will give two concerts 27 in Caleb Mills Hall, under the direction of Theodore Thomas.

White City opened its second season at Broad Ripple 4, with a good crowd in attendance, despite the chilly weather. The park buildings have been renovated and decorated since the closing last Fall, and many new attractions have been added. Wheedlock's Indian Band will give two concerts daily for two weeks.

Riverside Amusement Park, with a number of new attractions and a new skating rink in course of erection, is drawing good crowds when the weather permits.

Wonderland will open its second season 11. Fair Bank, under the direction of Mrs. A. J. Tron, will open 27 with *Creature* and his band.

Dr. Charles Wright, of this city, has forsaken his profession to join the theatrical ranks. He is a member of the Land of Nod co. now playing in New York.

Margery Taylor, who closed with the Earl Kendall co. 27 will visit in Washington and New York before returning here to enter the business with her parents.

Henry M. Talbot, of the Park, and his wife will return 8 from a tour of the world, after an absence of nine months.

PEARL KIRKWOOD.

KANSAS CITY.

Otto Skinner in *The Duke* was the Willis Wood offering 24, playing to good sized audiences. Mr. Skinner was excellent, but it must be said that the play was only moderately well received. Blanche Walsh in *The Straight Road* 6-11. Violin Allen 12-15. Maud Adams in *Peter Pan* 12-15.

The Woodward Stock co. opened their season at the Auditorium 5-11 with a triple bill, consisting of Dorothy Vernon, in *The Palace of the King*, and Zira. Three performances of each play being given. The past season has been one of the most successful stock engagements ever played in Kansas City, as week after week has been marked by large audiences, often taxing the capacity of the theatre to accommodate them. Much of the credit is due George Arving and Eva Lang, who were excellent in the leading roles. The support was creditable. The co. will open a six week engagement at the Auditorium in Omaha beginning 12. *Madame Duval* in Jan 12-18.

A few Relation was the Grand attraction 5-11, playing to fair business. Lee D. Ellsworth in the part of Noah Vale handled the role well, while Jack and Viola Kane scored decided hits in the children's parts. *Sweet Clover* 12-18.

The Convict's Daughter made its annual appearance at the Gillies 5-11 and played to the customary big business. Maurice Drew and Maretta Smart headed a capable co. The Hoosier Girl 12-18.

The second act at Forest Park did not open very satisfactorily, as the weather was cold and wet, but a fair sized crowd braved the elements both Sunday afternoon and evening, and business picked up during the week as the weather cleared. At the theater the Boston Ideal Opera co. continued in *The Mikado* for the second week to increasing business and were well received. Martin Van Bergen, the cowboy baritone, scored a big hit, singing with Lengy's Band. Fra Diavolo will be the bill at the theatre 12-18.

Work is being rushed at Electric Park, and the promised opening 18 is now an assured fact. This new amusement resort is undoubtedly one of the finest of its kind in the country, and an Eastern man, who was here recently, who is interested in such enterprises, stated that the Kansas City park was twenty-five years ahead of the time.

Two Little Girls is announced as a special supplementary season attraction at the Shubert for the week beginning 12. Joe Weber and his all-star co. will also be seen at this house the first week in June. A large oil painting of the late Sam S. Shubert was received from New York this week by Manager Walter Sanford and has been hung in a panel made especially for it in the foyer of the theatre. The painting

is by Julian Schmidkowitz and is said to be an excellent likeness.

The *Ella's* Minstrel Show, given to defray expenses of the delegation to the Philadelphia convention, will be held in the Willis Wood Theatre the evenings of 24, 25, with a matinee the second day.

D. KENNY CAMPBELL.

SPOKANE.

The Roof Garden Tragedy was put on at the Spokane Theatre April 20 for a single performance. The play was attended by two hundred persons, more than half of whom left before the close of the grand act. The testimonial concert to Battie Kirchner, violinist, and George Kirchner, cellist, children of Professor Adolf Kirchner, formerly first violin in the Metropolitan Opera House orchestra, New York, in the Columbia Theatre the evening of 2 attracted a large audience. Several famous artists and soloists and vocalists appeared. The Kirchners will call soon to New York for Harvey, Germany, early next Fall, remaining four years. Nat C. Goodwin 6-11. Raymond Hitchcock 12. Mrs. Warren's Profession 12, 14. Hello, Bill 12. *Lillian Russell* 22-25. Henrietta Crosman June 10, 11.

George D. McQuarrie, leading man in the Jenkins Company, was well received in Rio Van Winkle at the Auditorium Theatre the week of 20. The piece was a comedy, staged, and Laura Adams as Gretchen was well received. Robert J. Barrett as Doctor made the most of their parts. W. D. Stevens came on May 1. He closed 4, and after a brief vacation he will go to New York. He will be succeeded by Arthur Mathews, formerly with Louis Morris and later with The Collier Widow co. and Paul Gilmore. Charles Clary will close soon to join The Virginian co. The Bill for the week of 5 is *The Case of Sabellino Sosa*.

Old Arkansas was the attraction at the Columbia Theatre the week of 20. John G. Odell in the name part gave a convincing impersonation and was well supported by Grace Bell Gilmore, Sam Hays, and Clair Nicholson. The latter coming as *Julie*. *Summer* was an out-of-the-conventional character creation. Maxine Dreher has signed the *Elm Musical Comedy* co. for an indefinite engagement, beginning 5 in Glendale. Glendale brought up to date by A. M. Zinn, musical director, with new dances arranged by Frances Grey. The cast includes Tony West, J. W. Clifford, Maurice Lewis Costa, Horace Mann, Odi Franks, Helen Hart, Jessie Morris, and a lively chorus, the members of which can sing and dance.

The National Little Theatre Society *Prune of Sedan* will observe Norway's day of the Constitution in Elks Temple the evening of 17. H. Tatton, secretary of the organization, announces that the programme will be the most pretentious yet attempted in the Northwest.

The White City Amusement Co. of Spokane, which will establish an amusement park and mammoth roller skating rink near Reservoir Park at a cost of \$100,000, will open June 1, with these officers: President, Charles H. Wolff; vice-president, Harry C. Headard; manager of the Auditorium Theatre, E. A. Crawford. The park will be built by the Spokane Construction Co. of Fort Wayne, Ind. The rink will be opened next Fall.

W. S. MCRAE.

SEATTLE.

At the Grand Walker Whiteside in The Magic Melody April 20, with a wood co., in their final performance here, played to a capacity house. The next appearance was Nat C. Goodwin, with an excellent co. who presented *A Gentle Foot* 20. An American Citizen 20. *When We Were Young* 21. With matinees 4. *The Goddess* 2, 3, and *Wrestle* 20. A Gentle Foot 21.

At the SeattleHello, Bill, 20-4, with matinees 20, 21 and 4, was presented by a wood co. and pleased large audiences. Ferdinand R. Ashby as William Fuller was convincing, while Charles Kellner was excellent as General Fuller, and the rest of the co. did their best in their parts. The Roof Garden Tragedy 5-11.

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At the Loie's Pantalone Stock co. gave a fine performance of *The Cowboy* and the Lady 20-4. Florence Bell made a very captivating Miles. William C. Dowling as Teddy North showed his usual cleverness, while Henry McLean as Quick Foot Jim was well disguised and showed all the stealthy actions attributed to a rook. *The Du Barry* 5-11.

At the Lyric the Elm Musical Comedy co. closed their engagement with a good performance of the double bill *Venus* and *The Mayflies*, an adaptation in the first cast Odi Franks and Sam Hays, and an excellent Pramallion, J. W. Clifford displayed his unusual cleverness as a comedian in Louis Elginoid, while Frances Grey as Hammer was skillful and resourceful. In the second cast Tony West as Doty kept the audience in a ripple of merriment, and the rest of the characters contained their parts with their usual ability. They will have immediately for *Spokane*, where they will be in a lengthy engagement. Lewis and Lake Musical Comedy co. in *A Ten Thousand Dollar Beauty* 5-11.

The Moore Theatre is the name of a new theatre which will be built at the corner of Second Avenue and Virginia Street, being now under construction. The appointments will be first-class in every particular, and the cost will be about \$300,000. It will contain twenty-four boxes, and have a seating capacity of 2,000. W. W. Rutherford, of this city, is the architect who is also superintending the construction of a new theatre at Dillon, Mont., with a seating capacity of 1,200, and a cost of about \$100,000.

BENJAMIN F. MESSERBY.

MILWAUKEE.

The Little Minister is the current attraction at the Pabst Theatre and opened matinee 7 to a large house. The Girl at Lady Babette and Mr. Converse as the characters. Great interest was manifested in the first appearance of Mr. Roberts, the stage-manager, who appears as the leading Scotch elder and his interpretation of the character was a treat. The other members of the co. have all been well cast, and special praise should be accorded Mr. Knobell, and Mr. McQuarrie, Miss Becher, Miss Wallace, Miss Strickland, and Mr. Morrison. Special attention has been paid to the scenery and all of the little details of stage-management which go to make up a successful production. *Wise* 5-11.

The Loie and the Misses opened a short engagement 5-10 at the Davidson and was well received by a large audience. The regular Summer stock co. opens the Pit, with the appearance of Eva Taylor and Lawrence Grattan.

Little Dolly Dimples, with Grace Cameron and co., opened a week's engagement at the Alabama 5 and was duly appreciated by large houses. Week 12 all stars and vaudeville, including Arthur Dunn and Marie Glaser, Bill Godley and co. *Grand Opera* Trio, Yuma, Wells Brothers and Smith, Palfrey and Hooper, and Harry Howell's girls.

No Mother to Guide Her opened a weekly engagement at the Bijou 5. *Week 12 The Eye Witness*.

The Grand is depending entirely this week upon its star of vaudeville attractions, the Woodford Stock co. having closed 5. The new bill which opened 6 is composed of O'Rourke-Bennett Trio, Kitty Major, Irene Harris, Woodford Marlowe, and Dyer, McGraw, and Hickley.

John's Band continues its very successful engagement at the Hippodrome, which is crowded night.

Eddy's Band is still playing at Schiller Park, and the business has steadily improved.

A. L. ROBINSON.

LOS ANGELES.

Summer opens on at the Auditorium, for the Californians made their debut in *Robbie* April 20 and were accorded a hearty welcome. All scenes considered, Tom Karol's aggregation of mostly all Southern California gave an excellent production. Among the principals are Eddie Ling, Blanche Astor, Harry Cashman, of instant favor, and Lucia Saunders, whom everybody has heard and welcomed. Others are Robert House and Elliott E. Beamer, who have splendid voices. Next week *Mikado*.

Those who went to see *Henrietta Crosman* and Dorothy Vernon in *An After-Sudden Peggy* at the Mason 20-4 were accorded a hearty treat, and one not to be forgotten for many a day, but unfortunately patronage was not what it should have been. Coming are Walker Whiteside in *The Magic Melody* 21-22. Mrs. Leslie Carter 12-18, and Anna Russell 20-25.

The Burbs staged *When Knighthood Was in Flower*, starring, as it were, Blanche Hall in the title role, 20-4, to packed houses. A capital production and a winsome little lady, full of grace and spirit, who could not fail to please. John Burton in the part of the King was most satisfactory.

A Few Relations was the Grand attraction 5-11, playing to fair business. Lee D. Ellsworth in the part of Noah Vale handled the role well, while Jack and Viola Kane scored decided hits in the children's parts. *Sweet Clover* 12-18.

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Margaret Anglin

Address communications care of MR. LEE SHUBERT.

1416 Broadway, New York

LEW FIELDS

Lew Fields' Herald Square Theatre.

MRS. FISKE

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22 West Forty-fifth Street, New York

Klaes, Mietros Nell, Cowboy and the Lady, and in "Missouri." Howard Hall in "The Milligan Detective," at Henry's 6-11.

Levi Hartman in "The Peacock," at the Columbia 6-11.

Manager J. H. Nichols, of Blaney's Theatre, will have his annual benefit Friday night, 24, when he will present an attractive programme of vanderbilt acts.

GEORGE S. APPLEGATE.

LOUISVILLE.

One of the most notable events of the season was the engagement 9-11 of Mrs. Fiske in "The New York Idea" at the new Mary Anderson Theatre. Large audiences were present, the welcome was enthusiastic, and the comment from the press was favorable. The Manhattan co. realized the high reputation that preceded it, and the star, as the recognized greatest American artist in her present work, was equal to excellent advantage in her new play. The superior method of expression used by the local critics in appreciation of her great work. The play was handsomely staged, and the special scenery carried for the production by the co. was noteworthy. Brown of Harvard is underlined at this house.

Much interest is evidenced in the coming of Maud Adams in "Peter Pan" at Macaulay's 16. Indications are that the sale of seats will be large. This attraction will close June 1.

At the Avenue Cole and Johnson in their laughable musical revue, "The Shady Regiment," drew good business. Next week James Boys in "Missouri."

Sale of seats for the Schumann-Hoist-Maud Powell recital at the Coliseum afternoon and evening of 21 indicates good houses.

The Philharmonic Society gave one of its semi-annual concerts at the Masonic 6. An attractive programme was artistically rendered; attendance good.

Barnum and Bailey's Circus will give two performances April 12.

W. H. Ladd, general manager of the White City, announces that John C. Weber and his famous band will succeed Creature, giving concerts at that place opening 12.

Genial Charlie Foster, sporting editor of the "Times," and a writer of theatrical subjects on different Louisville papers, has been appointed to an official position during the Spring meeting at Churchill Downs, Louisville's famous race course.

Frank Metz, the young Louisville comedian, suffered a severe loss during the week in the death of a brother.

The free admission feature, inaugurated commencing with this season, at Fontaine Ferry Park, is proving very popular. This beautiful resort has been crowded each day and night since the opening of the season. Harry Cooke's Hopkins' Theatre orchestra has been giving highly creditable concerts there.

The oratorio "Elijah" was presented in New Albany 9. Louisville violinists assisting being Madame Sapin, Miss Bertelle, and Messrs. Barr and Schlicht, all of the Musical Club.

Manager Frank Williams, of the Mary Anderson, will spend the Summer season at one of the Eastern coast ports, and his able assistant, Treasurer Shyne, will go from Louisville to his own home, Syracuse.

CHARLES D. CLARKE.

BUFFALO.

Frank Daniels in "The Tattooed Man" was one of the attractions of the closing week of the regular season at the Star 6-8. John Drew and Margaret Ellington in "His House in Order" will close the season.

The Teck closed 4.

The "Milligan's" Revue held the boards of the Academy week 6 and pleased large houses.

Madame Nordica gave a recital in Convention Hall 2, under the direction of H. Harold Adams, which was greatly enjoyed by about three thousand people.

R. P. Keith has been in town during the past week and there is a rumor abroad that he intends building a theatre here.

Mildred Holland's engagement in stock at the Lyric opened on May 27. Theresa Dale has been engaged in leading roles.

Miss Bonstelle will open her season at the Star 13, presenting Sunday.

The St. Louis Dramatic Circle presented Nathan Hale in a very capable manner to a capacity audience at the Teck 8. Among those deserving of special mention are Bernard F. Mayer, Joseph J. Lux, Leon J. Armbruster, Lucien Hana, Lillian Hertzog, Clara Lienert, and Marion K. Jackson. P. T. O'CONNOR.

OMAHA.

At Boyd's Theatre Blanche Walsh and a good co. were seen in "The Straight Road" 4. Business was excellent.

Dockstader's Minstrels 11-12. Charles E. Hartford 15, 16. Viola Allen 17, 18. The "Prairie Princess" opened a Summer engagement 10.

Down at the Krug we had "On the Bridge at Midnight" 4, which, as usual, proved most popular. The co. was a good one and the scenic effects excellent. The Cow Puncher 5-6 opened to the usual good sized Sunday audience and was well received. The Banker's Child 9-11. The Convict's Daughter 12-15. The Elbow Stock co. 16-indefinite.

At the ever popular Burwood the Woodward Stock co. is giving for week of 5 "The Adventure of Lady Ursula, with Albert Morrison in the title-role. The audience was very enthusiastic, and general regret is expressed that the Woodward Stock co. is soon to give up its pretty and attractive home, the house passing into the vaudeville circuit next Fall. For week of 12 we have in the Palace of the King, with Eva Lang as leading woman. J. R. RINGWALT.

JERSEY CITY.

The Old Homestead drew well at the Academy of Music 6-11. William Lawrence as Uncle Josh was very good. All the other familiar characters were well taken. Robert Santley in "Billy the Kid" 13-18. Valhalla's Opera co. (local) in "The Little Tycoon" 20. T. M. A. Best 20.

William F. Moran, who has been advertising agent at the Academy of Music for many seasons, will have charge of the boxes for both that house and the New Jersey house next season.

Albert Fielding, of the Academy of Music advertising staff, will be attached to the executive staff of McIlvane Park, Bayonne, during the Summer months.

Emory Lenhart will be again in charge of the Bayonne Theatre stage next season.

Manager E. A. Schiller, of the Bayonne Theatre, intends to run at least two first-class attractions each week at his new Bayonne Theatre next season.

The local Elks will have a May dance 25.

WALTER G. SMITH.

CLEVELAND.

Maud Adams in "Peter Pan" delighted large audiences at the Euclid Avenue Opera House 6-11. "Drama Parlor" play Justice was the attraction at the Colonial Theatre 6-11, and was presented by a fine co., which includes the authoress, who was given hearty applause for her work. The Colonial Stock co. opens 20.

The Raps in "Down the Pike" did their usual good business at the Lyceum Theatre 6-11. Grace Merritt in "When Knighted Was in Flower" 13-18.

Human Hearts held the boards of the Cleveland Theatre 6-11. Harry Fields in "The Shoemaker" 13-18.

William Farnum and co. will open the season at the Euclid Avenue Garden Theatre 13, presenting "The Three Musketeers."

Luna Park opens 16 with Duse and his hand as the opening attraction.

WILLIAM CRASTON.

MINNEAPOLIS.

Madame Satan, with Maud Leone in the title-role, was the popular priced attraction at the Metropolitan 2-5. Alice, with Virginia Keating in the title-role, drew big houses week of 5. The co. is entirely adequate.

The Eye Witness drew big houses at the Bijou week of 5.

The Drawings at the Lyceum presented Zaza week 5 with unusual success, and Alice Johnson in "The best work of her engagement here. Henry C. Mortimer as Bernard Dufrene was better in the earlier than in the later scenes. Christine Hill portrayed Aunt Ross successfully. George Herold's "Circus" was somewhat original, but not entirely successful. The production was unusually well staged.

MERTON H. HARRISON.

ST. PAUL.

Isabelle Irving and a capable co. presented "Sister in Search of a Husband" at the Metropolitan 1-4 to very satisfactory business. The Mack-Lewis Stock co. presented "Janie Merle" 5-11. In very pleasant and were well received. This is the co. selected by Manager Soutis for the Summer season, and a list of plays never attempted before in Summer season are announced. Lew Fields and his all star co. will present "About Town" 16-18.

At the Grand The Eye Witness enjoyed fair business week of April 28. Big Hearted Jim opened 5 for the week and is pleasing large houses. The co. is above the average and is headed by L. S. McKee in the title-role. Martin's "Uncle Tom's Cabin" comes week of 12.

HARRY G. WILLIAMS.

TOLEDO.

The Lyceum closed its regular season with the Bonnie Brier Bush 24. The cast was very efficient

and the production offered nothing in comparison with former years. Verna's Minstrels were second by Manager Burns and the "Ginger" from Germany, or Burns and the Lyceum, or their co. 12-13. Entertainment was good, and the house received a size audience, as their friends are ladies and all turned out. The Lyceum will immediately be remodeled for next season. The past season has been the most successful in the history of the house.

The Girl from the Ranch was the Hurt bill 2-4. The piece attracts very much of Arizona. The co. was decidedly weak. Business fair. "The Way of the Transgressor" 5-6. With the Landseer dogs as stars, to slight business.

G. M. EDSON.

SALT LAKE CITY.

The August Daly Opera co. filled the entire week at the Salt Lake Theatre, presenting "A Country Girl," four entertainments and "The Girl in the Glass," or "Ginger" to say that the business was light, although the co. gave the utmost satisfaction. Mrs. Leslie Carter 6-8. Miss. Wines of the California Patch 9-11.

At the Grand business picked up somewhat when the co. plunged into melodrama, presenting "The Cherry Pickers" entire week April 20-24. The Leighton Players are an excellent co., and deserving the highest praise.

The Lyceum had a good week of business, presenting Wille and Vernon, Leon the Carpetbagger, Herbert de Vere, the Gill-Talbot co., Curtis and Adams. Tony Ryders trained monkeys, and the Lorikeeps.

G. H. JOHNSON.

DENVER.

Mrs. Leslie Carter in "Du Barry" proved an excellent attraction at the Broadway April 20-24. Otto Skinner 6-11. Miss. Wines of "California Patch" 15-18. Dockstader's Minstrels stayed to the capacity of the Taber 24-25.

The Elitch Stock co. opens a three weeks' engagement at the Taber 5, to be followed by an indefinite run at Elitch's Gardens. The first week's bill will be The Dictator, with Walter Perkins in the leading part.

The Theodore Lorch co. is enjoying liberal patronage at the Curtis. Mephisto will be followed by Michael Strong 5.

MARY A. BELL.

CORRESPONDENCE

ALABAMA.

MOBILE.—**LYRIC** (Gaston Neubrik, mgr.); Lyric Musical Comedy co. in "The Telephone Girl," with Minnie Jacobs as Estelle, 6-11, delighted good business. Jack and the Beanstalk 15-18. **MONROE PARK THEATRE** (McDermott, mgr.); The Sonnets of the Queen, Opera co. begins 12. Kissel will be the opening bill.

BIRMINGHAM.—**RIJOU** (M. L. Simon, mgr.); The Night Before Christmas April 20-24; good business.

ARKANSAS.

NORWICH.—**BROADWAY** (Jackson Amusement Co., mgr.); Hattie Williams in "The Little Cherub" 8 to 9. E. O. sold out before 8 o'clock; one of the best of the season. Shepard's moving pictures week 13 (except 18), when Hi Henry's Minstrels come for two performances.

LITTLE ROCK.—**CAPITAL** (C. T. Taylor, mgr.); Ethel Morton Opera co. 2-4 in Dorcas; ordinary performance and business.

CALIFORNIA.

OAKLAND.—**MACDONOUGH** (C. P. Hall, mgr.); Linda Russell in "The Butterby" April 20, 1; excellent, to packed houses. Eckhardt's Idiots 1-4; performance and attendance satisfactory. The Fatal Star 6-8.—**LIBERTY** (H. W. Bishop, mgr.); Bishop's Players presented "The Climbers" 20-24; fine, to capacity. Dorothy Vernon of Haddon Hall 6-12.—**IDORA PARK** (H. W. Bishop, lessee); Idora Opera co. in "El Capitan" 20-24; good music, selections well rendered and business very good. The Fortune Teller 6-12.

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COLORADO SPRINGS.

GRAND JUNCTION.—**PARK OPERA HOUSE** (Edwin A. Hatchell, mgr.); Charles E. Hanford in "Julius Caesar" 7. Last Night in Bohemia 8, 9. Curtis Comedy co. 16. Daily Opera co. in "The Country Girl" 18.—**TEMPLE** (J. M. Dunn, mgr.); Exceptionally good till and business went 20-24.

GRAND JUNCTION.—**PARK OPERA HOUSE** (Edwin A. Hatchell, mgr.); Charles E. Hanford in "Julius Caesar" April 20 to large and well pleased audience. The Scout's Beverage 2; small house; fair business.

ASPEN.

WHEELER OPERA HOUSE (Edgar Stallard, mgr.); The Ten Thousand Dollar Beauty April 20 pleased fair business. The Banker's Child 11. Motion pictures Panama Canal 15.

CONNECTICUT.

BRIDGEPORT.—**SMITH'S** (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.); Daniel Ryan's repertory April 20-24 included "The Bella," "Three Musketeers," "Hamlet" and "Monte Cristo"; business was excellent, to packed houses. Eckhardt's Idiots 1-4; performance and attendance satisfactory. The Fatal Star 6-8.—**LIBERTY** (H. W. Bishop, mgr.); Bishop's Players presented "The Climbers" 20-24; fine, to capacity. Dorothy Vernon of Haddon Hall 6-12.—**GRAND** (H. W. Bishop, mgr.); "The Scout's Beverage" 2; small house; fair business.

BOSTON.

NEW HAVEN.—**HYPHEN** (J. R. Gilligan, res. mgr.); Fascinating Flora 16-18, with Adele Ritchie, Ada Lewis, and Louis Harrison.—**NEW HAVEN** (J. H. Wilcox, res. mgr.); Ellen Terry 2 and farewells 3-4; good co. and business. The Mystery Million 10 in Mr. Sherry from Ireland. Forty-third Minstrels 11. Friends of Robert M. Morris and John Raymond musical comedians. The Girl and the Student 13-18, closing the season—a season of excellent business on the whole, though hampered by eleventh hour bookings, and many ill-assorted selections for which the house management was in no wise responsible.—**ITEMS:** Florence Hamilton, of this city, has gone to New Bedford to play stock leads there for the Summer.—Ethel Mae Rubey, a promising amateur, also of Bridgeport, will join her 20, and though the Summer stock season gain valuable experience for next season, when Miss Hamilton comes her round in a Belasco play.—Lorraine McGill and Gertrude Shimman were in town 6, laying plans for the Summer stock season at Fall's.

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CHAMPAIGN.

WALKER OPERA HOUSE (C. F. Hamilton, mgr.); W. E. Thomas, res. mgr.); The Lion and the Mouse April 20 pleased the largest house of the season. Lion in New York 2; good, to a top-heavy house. Roselle Knott in "Alice-Sit-by-the-Fire" 2. Billy Link's

SING 12. Blanche Walsh 14. Apollo Club and Madame Schumann-Heink 15, 16. Humpty Dumpty 19. Ethel Barrymore 28.

MARSHALL TOWN.—ODEON (Bushy Brothers, manager). Lyman H. Howe's Life Stories 5; fine, to good business. The District Leader 12. Mrs. Flora in The New York Idea 13.—BLIJOU (T. Nelson Downs, mgr.); Mamie Smith. Mr. and Mrs. John T. Powers, Brooks and Kingman, and moving pictures are drawing good crowds.

FAIRFIELD.—GRAND (Lou Thoma, mgr.); The Rain of Rhine April 22 pleased a fair house. In a Woman's Power 25; small house; pleased. The Scenic Amusement co. 21 canceled. The Barker's Child 20. Florence Mayles' Ladies' Concert Band 20.

DU BIQUE.—GRAND (William L. Bradley, mgr.); German Theatre co. 3 drew well and pleased. Arthur J. Wood 6-11. Howe's moving pictures 13. Chimes of Normandy 14, 15.

ANAMORA.—GRAND (Clifford L. Niles, mgr.); Lyman H. Howe's pictures 2; good house; pleased. Florence De Vore opened in Merely Mary Jane 4; pleasing good business.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.); On the Bridge at Midnight 5 pleased a crowded house. The Little Prospector 12. Mrs. Flora in The New York Idea 18.

KOKOKUK.—GRAND (D. L. Hughes, mgr.); The District Leader 7 pleased S. R. O. The receipts beat all records.

FERRY.—GRAND (R. M. Harvey, mgr.); Lyman H. Howe's moving pictures 3 pleased fair business.

KANSAS.

TOPEKA.—GRAND (Roy Crawford, mgr.); Oris Skinner 3 canceled. Blanche Walsh in The Straight Road 7.—MAJESTIC (Roy Crawford, mgr.); Excellent bill; drew big. New Bill will be the Majestic Road show for week ending 11.—ITEM: Opening of Vineyard Park 5. Attractions for week the Chameleons, lasso and expert rifle exhibitors; roller skating; attendance big, considering inclemency of weather. DAVID J. AUGUST.

PARSONS.—ELKS' (Mari Woodruff, mgr.); Woodward Stock co. April 20-22; splendid satisfaction to good business. See THEATRIC (Charles Correll, mgr.); Vanderville daily to Mr. Johnson Bill 2-4; The Markham, Arthur Campbell, Carroll, the Three Jacksons, Bill 5-8; Claudia and Scarlet, Miss Mitchell, Viola Kunze, and Varin and Burr.

WICHITA.—CRAWFORD (E. L. Martling, mgr.); Gilmore's Players April 20-24 pleased fair business. Mikado 6, 7 (local); senior class of Wichita High School; good amateur performance to large houses. The Matinee Girl 10.—TOLER AUDITORIUM (E. C. Toler, mgr.); May Musical Festival 8, 9.

HOLTON.—HINNEN'S OPERA HOUSE (George Hinnen, mgr.); The season closed 3 with Sanford Dodge co.—ITEM: Work on the new Perkins Theatre has begun and Fred W. Johnston will be the manager.

ARKANSAS CITY.—BANNETT'S FIFTH AVENUE (Merle Jeffries, mgr.); Wolfe Stock co. April 20-21; good co.; fair business. Copeland Brothers' Stock co. 6-8.

COLUMBUS.—MCGRATH'S (W. R. McGhie, mgr.); Belcher's Comedians 1. A Soldier of the Empire 25.—ITEM: Mack's Greater Amusement co. 12-18; audiences of the Red Men.

HUTCHINSON.—HOME (W. A. Lee, mgr.); Pulitzer Stock co. 20—indifferent.

FORT SCOTT.—DAVIDSON (Harry G. Ernich, mgr.); We Are King April 30 pleased fair house.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.); The Kirk Brown Stock co. (return) 2-4 to highly pleased audiences that packed the house at every performance in The Christian, Eternal City, Under the Red Rose, The Man Who Dared, Othello, and David Garrick. The Isle of Spice 5 well pleased a large audience. Pauline Drane and E. and W. J. McGraw made special hits. The San Carlo Opera co. 7, 8, and Empire Comedy co. 16-18 canceled. Shopard's motion pictures 13-19. John Drew in His House in Order 20. Pirates of Penzance (local) 21. 22. Stevens' U. T. C. 24, 25.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.); Joshua Simpkins 4 to good business and satisfaction. Clark-Urban Comedy co. opened 3 for three nights in Her Mad Marriage to packed house. Hallford Jack 13.

ROCKLAND.—FAREWELL OPERA HOUSE (Bob Crockett, mgr.); The Jolts April 30; fine performances; co. dedicated good size audience. Great Widow Brown 2; fair performance to fair audience. Chapman's Concert 7; matinee and night (local); S. R. O. Isle of Bang 8. Mrs. Warren's Profession 10. Congreve Stock co. week 13-15 (except 15). Rip Van Winkle 15. U. T. C. 22. Grimes' Cellar Door 22.

PORLTAND.—JEFFERSON (Julius Cahn, mgr.); Knickerbocker Stock co. week 6 is doing a fine business. Plays: The Crook's Vengeance, From Home to Riches, The Head of Man, The Fatal Scar, The Heart of a Conqueror, The Gold Fields of Nevada, The King of Tramps, and M'Lee's Virtuous Drift. Trenton in Mrs. Warren's Profession 13. Isle of Bang 14, 15. John Drew in His House in Order 22.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.); Pauline Hammond and Clark-Urban co. 2-4. Play Her Mad Marriage, Wedded, but No Wife, and Across the Desert; pleased good houses; speciality good. Joshua Simpkins' Armstrong Concert co. 10. Rip Van Winkle 18. Congreve Stock co. 20-22. William Lawrence 29.

LEWISTON.—EMPIRE (Julius Cahn, prop.); Knickerbocker Stock co. 4-9; good business. San Carlo Opera co. 6 canceled. Isle of Spice 7 pleased fine. Side Tracked 10. Mrs. Warren's Profession 11. Isle of Bang 13. The American Ideal 13. U. T. C. 22.

BRUNSWICK.—TOWN HALL (H. J. Glavin, mgr.); Dickens' Carnival 2, with 250 people in the production; excellent co., to a packed house. Herbert H. Power Comedy co. 9-11. St. John Concert Band 15.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.); Joshua Simpkins 7; good business. American Ideal 9. The Jollities 17.

MARYLAND.

CUMBERLAND.—ACADEMY (McAllister Brothers, lessee and mgr.); The William Morris Picture Vaudeville on April 29-30 (daily matinee) closed to satisfactory business. Nestor Clarke in The Raged Messenger 4; two performances to well pleased audiences. Hadley's moving pictures 6, 7; good, to fair attendance. De Wolf Hopper in Happyland 9. On Parade 10 canceled. Girl of the Golden West 30.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julia Cain, lessee and mgr.); W. F. Mason, res. mgr.); French Wilton in The Mountain Climber 4; excellent, to fair attendance. Shepherd's moving pictures and vaudeville 6-11; this attraction was transferred from the Academy, and will be seen here all Summer, giving a change of bill each week; attendance fair. Rogers Brothers in Ireland 13. John Drew in His House in Order 20.—SHEEDY'S (M. R. Sheedy, mgr.); C. E. Coddington, manager. The Unwritten Law 6-11; excellent production of The Unwritten Law 12-13. Frank Burke as Paul Featherstone 13; while Frank Thomas played the part of Griffith Wolfe with skill; Bert Walters as Teddy Holloway was excellent; Jerry Sanford made a good Joseph Gregory; E. M. Leonard made a capital Count Boni; Ethel Elder scored a big hit by her excellent acting as Mona; Anna Singleton as Agnes Trevor had a congenial role. Florence Mack gave a very clever performance as Jessie Porter; while Florence Hartley was good as Maude Penfield; excellent stage settings under the direction of Stage Director Harry A. Andrews added much to the production, which gave great satisfaction to very large attendance. Knots of Tennessee 14-18.—ITEM: Francis Wilson co. closed their season in this city 4. co. returned to New York 5.—Arthur Griffin of this city, has signed with the Barry-Burke Stock co. for the Summer. Mr. Griffin will be seen next season with The Girl from the Golden West co. 6. A. Tobin, leader of the Savoy Orchestra, will direct the orchestra in the new line of steamers to New York. John Hartnett will play a Summer engagement in New London—Susanna Manus will give an entertainment of readings of Sheedy's on 12.—Mrs. Burke, mother of J. Frank Burke, arrived in town 7 from her Vermont estate. Mrs. Burke will remain here all Summer.—Manager John W. Barry entertained several friends on the opening of the Barry-Burke Stock co. at New Bedford on the 4.—Florence Hamilton, Edna Earl Andrews, and Manager John W. Barry received many beautiful floral offerings from their numerous friends on their opening at New Bedford 6.

NEW BEDFORD.—THEATRE (William B. Gross, mgr.); Week 6-11; A. L. Shepard's pictures, DeWolf Brothers, and Marie's Royal Manikins, pleasing fair business. San Carlo Opera co. with Alice Neilson and Signor Signorelli 12. Rogers Brothers in Ireland 14.—HATHAWAY'S (Theodore B. Hayes, mgr.); John H. Hathaway, res. mgr.); Barry-Burke Stock co., supporting Florence Hamilton, who opened the Summer season 6-11 in The Girl I Left

Behind Me; Miss Hamilton is a talented actress, has a charming personality, and has already made a host of friends; William H. Delhamas scored heavily; Rob McClung was cordially greeted; the supporting co. were all well cast and did very creditable work; large audiences. Up York State 13-18.

WORCESTER.—THEATRE (George H. Lighton, res. mgr.); The Malcolm Williams Stock co. presented the Sims of the Four to large and enthusiastic audiences 6-11. The work of the entire cast was good especially Florence Hayes as May Harriet and Mr. Williams as Sherlock Holmes. De Barros 12-18.—FRANKLIN SQUARE THEATRE (John F. Shuster, res. mgr.); The Dixie Minstrels (local) drew a large and representative audience 2. Mildred Holland 18. John Drew 30.—ITEM: Daniel Frohman, Lee Shubert, and Henry Miller were the guests of Mr. Williams 4 at the performance of The House of a Thousand Candles.

NORTH ADAMS.—EMPIRE (John Sullivan, res. mgr.); Fay Templeton in Forty-five Minutes from Broadway 7; bisected house of season. The Isle of Spice 9. Moving pictures 10. Mildred Holland 18.

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Cowan Brothers, mgr.); Billy Kornander's Minstrels 6; good. S. E. O.

GREENSBORO.—ACADEMY (G. A. Schloss, mgr.); Charles T. Fuller, mng.); My Wife's Family 2.

NORTH DAKOTA.

DICKINSON—KIRK'S OPERA HOUSE (Frank Kilian, mgr.); The Missouri Girl April 20; good house. A Cowgirl's Girl 4; fair house. Rose Ophelia 6. King of Tramps 14. A Stranger in Town 22.—ITEM: Frank Kilian, manager, has leased the Opera House for one year from May 1 to August 1 to Eddie Theatre Co., who will present vaudeville.

GRAND FORKES—METROPOLITAN (G. P. Walker, mgr.); Miss Warren's Profession 4; good house; splendid. The Tenderfoot 1; excellent. Fair, satisfied. Joseph Cawthon in The Free Lance 4; pleased good house. University of N. D. Glee Club 4; good house; to large audience. A Cowgirl's Girl 12. May Music Festival 16, 17.

HIGHMACK—ATHENAEUM (E. H. L. Vesperman, mgr.); Mr. Hendricks in Ole Olsen 4; good house; pleased. The Cowgirl's Girl 6. The King of Tramps 16.

JAMESTOWN—OPERA HOUSE (Morris Beck, mgr.); The Free Lance 2; splendid, to large house. A Cowgirl's Girl 7.

MANDAN—OPERA HOUSE (T. C. Kennedy, mgr.); Charley's Aunt April 26; good house; pleased. Ole Olsen 8.

OHIO.

URBANA—CLIFFORD (Edward Clifford, mgr.); soon closed.—ITEM: When Billy Clifford built the Clifford Theatre, his building was erected 60 feet east of the street, with the idea of the great west. Last week, while Billy was home visiting his mother and brothers, he closed contracts with a Chicago firm to build a front to the theatre. This building, 45 x 90 feet, will be three stories, of pressed brick and stone. The ground floor will have a lobby entrance to the theatre, the manager's office and a storeroom. The second and third stories will be fitted especially for the Urbana Guards, Co. D. Ohio National Guards, and will be the finest equipped armory in Ohio. The new front will cost about \$15,000 and be ready by August. After filling a few vaudeville dates Billy will make a trip to Europe.

WILLIAM H. McGOWAN.

DAYTON—NATIONAL (Gill Burns, mgr.); Kidnapped for Revenge 2-4; thrilling; good house. David Higgins in His Last Dollar 6-8; excellent; capacity. Black Patti's Troubadours 9-11. Great Cameron 12. We are King 16-18. LUCIEN A. SOWARD.

SPRINGFIELD—GRAND (Springfield Theatre Co., mgr.); De Pew-Burdette Stock co. April 22-4. Plays: The Shadows of Poverty, The Country Boy, Oliver Twist, The Katschammer Twins, The Outlaw and the Lady, and A Man of Mystery, to fair business. Colonial Stock co. 6-11 opened to good houses in A Southern Romance. Other plays: The Senator's Daughter, Grit, the Newsboy, Nature's Melancholy, Don Juan, Nick Carter, Detective; A Devil's Love, A Woman's Curse, and Dangerous Diet; specialties by Edna Julian and Harry Price, Sara Treaswell, Eddie Foley, Ethel Esther, Kim Evans, James Spence, Kathryn Banmer; the plays pleased, and business continued fair.—LYCEUM (C. B. Fisher, prop. and mgr.); The Robinson Stock co. 14-18.

YOUNGSTOWN—PARK (Willie Dasher, mgr.); W. R. Patton in The Slow Poke April 27; very slow; fair house. Forty-five Minutes from Broadway 2. S. R. O. Blanche Walsh in The Straight Road 24.—**GRAND** (T. K. Albaugh, lessee); Joseph Scherzer, mgr.); The Curse of Drink 22-27 satisfied good business.—ITEM: Arthur Wood, medical director, with Forty-five Minutes from Broadway, was entertained by his parents while in town. John Price is enjoying the vacation season on his farm, just outside the city.

AKRON—NEW COLONIAL (F. H. Johnson, res. mgr.); Vogel's Minstrels 3; pleased good business.—**MUSIC HALL** (Harry S. Quine, mgr.); Blanche Bates in The Girl of the Golden West 6; S. R. O.; audience delighted.—**GAYETY** (Achille Phillion, mgr.); Al Reeves' Big Beauty Show 2-4; business good; co. entertaining.—**GRAND** (Albion Brothers, mgr.); Murray and Mackie 5-11 in Guests of City, attendance fair; co. satisfactory and well balanced.

HAST LIVERPOOL—CERAMIC (Edward L. Moore, mgr.); Louis Von Knut's Grand Concert Co. 2 delighted large audience. Professor Crocker's Educated Horse 4 pleased fair business. Lyman H. Howe's moving pictures 8 pleased good business. The Gingerbread Man 10; will close season.—**GAYETY** (T. F. Manley, mgr.); Vanderville to good business.—ITEM: Fred Nixon-Nindlinger was guest of Edward L. Moore this week.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, mgr.); Donnelly and Hatfield's Minstrels 4 pleased good house. County Fair 9, 10 (local).—ITEM: Union Opera House closed 4 with one of the most successful seasons in its history. The attractions were all excellent. The city has grown to over 10,000 in population. The theatre is up to date and will play the independent attractions.

MANSFIELD—MEMORIAL OPERA HOUSE (H. B. Bowers, mgr.); Crucifixion 6; fair performance, to small house. The Gingerbread Man 8 delighted large audience. Dennelly and Hatfield's Minstrels 11. The Drummer Boy of Shiloh 14-18 (local talent). The Lion and the Mouse 22. Colonial Stock co. comes June 3 for four weeks.—**CASINO** (E. R. Endly, mgr.); Ferdinand Grahame Stock co. week 12.

LIMA—FAUROT (J. H. Cunningham, mgr.); The Gingerbread Man 7; excellent, to capacity. Season closed. Stage is to be enlarged, also thoroughly overhauled and put in first-class condition. Mr. Cunningham still retains the management of the Marvin, Findlay, 0.

CHESTERVILLE—GRAND (H. C. Gordon, mgr.); Our New Minister 1; delighted small audience. Richards and Pringle's Minstrels 2.—ITEM: H. C. Gordon, manager, has joined Our New Minister Co. as manager for the rest of the season.

CALDWELL—OPERA HOUSE (J. H. Friedman, mgr.); Donnelly and Hatfield's Minstrels 6 pleased a large audience.—ITEM: Manager Friedman is going to run his house all Summer, having purchased a complete outfit for an up to date electric theatre.

PIQUA—MAY'S OPERA HOUSE (Charles H. May, mgr.); Mrs. Fluke in The New York Idea 6 to large and fashionable audience; excellent performance. Delmar Stock co. 7-11. The Little Minister and The Roof-Garden Tragedy.

MARIETTA—AUDITORIUM (L. M. Luchs, mgr.); David Higgins in His Last Dollar 1; fair audience; good attraction. Galvani (hypnotist) 2.

TIFFIN—GRAND (Albion Brothers, mgr.); Esther Hoover presented Crucifixion 7 to small audience; pleased. The Lion and the Mouse 22.

BUCYRUS—OPERA HOUSE (V. R. Cheney, mgr.); William Owen in Othello 1; excellent, to good house. Elm's Minstrels 9, 10.

DELPHOS—SHIEKER'S OPERA HOUSE (F. H. Stump, mgr.); Hans Hukels 14. Vogel's Minstrels 24.

OKLAHOMA.

GUTHRIE—BROOKS (J. M. Brooks, mgr.); Closed for the season.—ITEM: Electric Park Theatre opens 18. J. M. Brooks, manager, has remodeled the house and has booked full from 19 to Sept. 1. Expects fine Summer season.

OREGON.

SALEM—GRAND (John F. Cordray, mgr.); Magic Melody 3.—**KLINGER GRAND** (J. A. Cooper, prop.); Julia Rountree, co. pleased week of April 20; fair co.

THE DALLAS—VOGT GRAND (A. E. Crosby, mgr.); The Roof-Garden Tragedy 15. Old Arkansas 24. Mrs. Warren's Profession 27.

PENNSYLVANIA.

LANCASTER—FULTON OPERA HOUSE (C. A. Yocher, mgr.); The Man of the Hour (third appearance) 7 pleased a crowded house. McIntyre and Heath in The Ham Tree 8 pleased a very large audience. The Gingerbread Man 10. The Passing Show 12. The Royal Family (Edward Mortier, mgr.); Stock co. for third week presented The Charity 6-11; excellent, to very large audience. The leading parts were ably taken by Frederick Summer, Daniel Bruce, Westrop Saunders, Frederick E. Wright, Edwin August, Richard Tahor, Lawrence Windom, Alexander Brown, Master Soldiers, Frank Miller, Mrs. Fanny Stephen, Corinne Cantwell, Bertie May, Lucille Spinney, Jane Archer, and Rachel Acton; good specialties between the acts by Brady and Mayberry and George Watson and Florence Little. The Lost Paradise 13-18.—ITEM: Manager Edward Mortier of the Family, left here for San Francisco 3 to visit his parents.

SCRANTON—ACADEMY (Guy S. Hill, mgr.); The Alhambra Spectreto co. 6-11. A Secret Service Man 6; co. and business excellent. T. E. R. Horne, Clara Lewis, and Ottilla De Leon scored hits. Kasland, handcraft expert and jail breaker, deserves special mention. Other plays: Her Double Life, A Royal Mystery, A Minister's Vengeance, An Outlaw's Daughter, Jim Blinde. At Cradle Creek 13-15.—**LYCEUM** (Guy S. Hill, mgr.); The Heir to the Hoards 6; co. and business excellent. Mary Manning in Glory Days 7 delighted S. R. O. De Wolf Hopper in Happyland 18.—ITEM: Kasland, handcraft expert and

jail breaker, now with the Alhambra Repertory co. is a Scranton boy and his friends gave him an ovation on his first appearance here.

ALTOONA—MINISTER (E. G. Minister, mgr.); Mrs. Warren's Profession 4; good business. The Ham Tree 7; large patronage. The Curse of Drink 6, 8; fair houses. The Girl from the Ranch 10; medium receipts. The Rocky Road to Dublin 11. Rose Sydell's Burlesques 11.—ITEM: Princess Minstrels laid off here 2 and gave a torchlight parade in the evening.—Edward Trout and Anna Trout, who have had all season with The Minstrel Girl co., closed at Hickory Va. The Park Theatre will open here about June 10 for Summer shows.

ALLEGHENY—LYRIC (Minstrel and Werner, mgr.); The concert by the Pioneer Band, of this city, conducted by local vocalists, 2 drew large audience. Adelaide Thurston in The Girl from the Ranch drew two full houses 4; very good co.; fine performance. The Gingerbread Man (return) 6 gave excellent satisfaction; strong co. and chorus; full house. Lievin (return) 7; good house; entire change of programme; audience well pleased. Dumont's Minstrels 14. De Wolf Hopper in Happyland 15.

JOHNSTOWN—CAMBRIA (H. W. Scherer, mgr.); London Gailey Girls 4; fair attraction and audience. McIntyre and Heath in The Ham Tree 6; good performance and business. The Man of the Hour, with Orvin Johnson and a notable cast, 8. The Rocky Road to Dublin 10. The Girl from the Ranch (return) 11. Rose Sydell and her London Belles 13-15.

SUNBURY—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd, mgr.); Dumont's Minstrels April 22 (benefit of No. 1 Fire Co.) will close the season.—ITEM: The house has closed a successful season, due to the good management of Fred J. Byrd and to Jessie Newberry, the treasurer, who was untiring in her efforts to please the patrons of the house.

HARRISBURG—LYCEUM (Joseph Frank, local mgr.); The Hair in the Glass 2 pleased medium audience. The American Vignograph (moving pictures) 3; fair attendance; pleasant. The Two Orphans 4; good business; pleased. Keller (magician) 6; S. R. O.; Mary Manning in her new play, Glorious Betty, 8. S. R. O.; pleased. At Cripple Creek 9-11. De Wolf Hopper in Happyland 15.

MANAHAWICKY CITY—KAISER'S GRAND (J. J. Quick, mgr.); Adelaide Thurston in The Girl from the Ranch 2; fine house; pleased. The Gingerbread Man 3; satisfaction to big business.—ITEM: Grand closed with The Gingerbread Man 8 after profitable season.—Nixon and Zimmerman co. is endeavoring to lease Ashland Opera House.

LATROBE—SHOWALTER'S (W. A. Showalter, mgr.); Adelaide Thurston in The Girl from the Ranch 2; excellent, to good business. David Grogan in His Last Dollar 24 pleased a large audience. Raftes 25; excellent to a large audience. Dumont's Minstrels 6; good performance and business. Barney Gilmore 9.

FOTTSVILLE—ACADEMY (Charles Haussman, mgr.); Vignograph 1 pleased paying business. Two Orphans 2; satisfied medium house. Keller 9.—**FAMILY** (H. Knoblauch, mgr.); Week 6: Four Cates, Relly and Morgan, Petchen and Clifton, Florence Pierce, and kinetograph pleased good business.

READING—GRAND (Nathan Appell, mgr.); The Alhambra Stock co. 2-4 to good business. Plays: Her Double Life, A Secret Service Man, Jim Blinde, The Gold Fields of Nevada, and The Outlaw's Daughter 6-11 in How Hearts Are Broken; good audience. Joe Horne, tenor, in conjunction with the National moving pictures, 6-11 to large audiences.

HORNISTOWN—GRAND (M. Reis, lessee; G. M. Sonnen, mgr.); The Nellie Kennedy co. closed a successful week's engagement 6. Plays in half hour: A Girl's Private Secret, The Best Boy Stock, and Miss Sherlock Holmes, to fair business. York and Adams 6 delighted a large audience. Keller 11.

TARENTUM—NIXON (Frank H. Walter, mgr.); Seavagin (hypnotist) April 20-24 pleased poor business. Million Stock co. opened a five nights' engagement 6 in How Hearts Are Broken; good audience; pleased. Gorton's Minstrels 11.

NEW CASTLE—OPERA HOUSE (Jacob P. Genkinger, mgr.); Esther Hoover 4 pleased fair house. Barney Gilmore 6; good co. and business. Howe's moving pictures 11 close season.

BRADFORD—THEATRE (Jay North, mgr.); Vanderville and moving pictures 1-4. Blanche Bates in The Girl of the Golden West 10. Blanche Walsh 22.

GIL CITY—VERBEECK (G. H. Verbeck, mgr.); Blanche Bates in The Girl of the Golden West 7; S. R. O.; star and Frank Keenan excellent. Season closed.

LEBANON—ACADEMY (J. M. Neely, lessee; George W. Young, mgr.); Nellie Kennedy Repertory co. 6-11 in The Senator's Daughter and The Hand of Man; fair houses.

PLYMOUTH—MAJESTIC (Walton and McAlary, mgr.); Shawnee Minstrels 4, 5 (local); full house. A Little Outcast 12.

SHENANDOAH—O'HARA (M. J. O'Hara, mgr.); Miss Gilvin in The Little Outcast 8; poor business; pleased.

RHODE ISLAND.

PAWTUCKET—KEITH'S (Charles Lowenberg, mgr.); the new Alice Summer Stock co. in Desperate at the Altar week 6 to good business; Jeannette Carroll as Nellie Dorsey was very pleasing; Minerva Florence had a double role of the queen and the old bag; Katherine Scott was amusing as Mamie Riley; Eugene Weber as Frank Creighton was good; Dan E. Hanlon made a hit as Jasper Dauber; Harry W. De Witt; Newing; Frances Nondstrom, the new leading specialty, made her first appearance 13; good business. Week of 12, Confessions of a Wife.

NEWPORT—OPERA HOUSE (Cain and Cross, prop.); Francis Wilson in The Moon in Glimmer 2 pleased a fair house. Aquidneck Minstrels (local) 7; excellent, to big business. Shepard's moving pictures and vaudeville 8-10 to light business. Gage Stock co. in repertoire 13-18.

SOUTH CAROLINA.

CHARLESTON—ACADEMY (Charles R. Matthews, mgr.); The Manhattan Opera co. playing a three week's engagement at the Academy, gave very creditable productions of Eva Diavolo and Belle of New York to good houses. Ben Greet's Players in Much Ado About Nothing 7; fair business. The same co. also gave two outdoor performances of As You Like It and Twelfth Night 6 for the benefit of D. O. C. to large and pleased audiences.

NEWBERY—CITY OPERA HOUSE (Barhardt and Wells, lessees and mgrs.); King Dramatic co. 2, 3, in the Shadow, The Runaway Tramp, and Monte Cristo; fair co. Moving pictures 19-18.

FLORENCE—AUDITORIUM (Charles D. Bray, mgr.); Mikado (local talent of Darlington, S. C.) 7, for benefit of the Elk; excellent, to crowded house.

TENNESSEE.

MEMPHIS—LYCEUM (Frank Gray, lessee and manager); Mortimer Snow Stock co. had a good week 6-11, presenting Old Heidelberg. The Wife 13-18.

BIJOU (Benjamin M. Stainback, mgr.); Little Chico and Mary Marlin packed the house week of 6-11 in The Nancy Banks Berlin the Sewing Machine Girl, 13-18.—**FAIRFIELD** (E. O. McRae, mgr.); the new stock co. for the season opened 5 with the Maryland Stock co., under the direction of George Soule Spencer, in Soldiers of Fortune. The Climbers 13-18.

CHATTANOOGA—BIJOU (Robert Wayne, mgr.); Bertha, the Sewing Machine Girl, April 20-4; satisfactory, to good business. It's Up to You, John Henry, opened for week with excellent co. 6. Down Mobile 13-18.

TEXAS.

EL PASO—GRAND (William Bernard, mgr.); Romeo and Juliet April 27; benefit of the T. P. A. realized about \$1,000. Sweet Lavender and Dad's Girl 11, 12.—**CRAWFORD** (Crawford and Rich, prop.); Manhattan Musical Comedy co. in Bal-Sonnet 13-18.—**TEMPLE** (Edgar Mortier, mgr.); The Man 13.

PALESTINE—TEMPLE OPERA HOUSE (W. E. Swift, mgr.); Mr. Swift is having his troubles; everybody on the calendar wants to sell him his line for the new opera house.

HOUSTON—THEATRE: Mrs. Leslie Carter closed the season April 24. Manager Michael says that the season has been one of the largest in years.

VERMONT.

RUTLAND—OPERA HOUSE (Boyle and Bremer, lessees); Guy's Minstrels 4 to large house. Hondin 4-8; good audience. Detention's Honey-moon 9 to good house. Isle of Spice 18 close season. Vanderville, June 1, there will be three weeks of

MONTPELIER—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.); De Rue Brothers' Minstrels 4; fair house. Devil's Auction 13-18.

BRATTLEBORO—AUDITORIUM (George E. Fox, mgr.); Peck's Red Roy 4; good business. Band Minstrels (local) 7, 8; S. R. O.

WOODSTOCK—MUSIC HALL (A. B. Morgan,

closed).

DATES AHEAD

Managers and agents of traveling companies and correspondents are invited that this department closes on Friday. To insure publication in the subsequent issue date must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A DUTCHMAN'S HONEYMOON (Frank L. Whittier, mgr.): Brandon, Vt., May 14.
 A FAIR OF COUNTRY KIDS (Eastern: C. Jay Smith, mgr.): Port Huron, Mich., May 14; Lansing 15; Charlotte 16; Bellevue 17; Battle Creek 18; Hamtramck 19; Beloit, Wis., 20; Janesville 21; St. Cloud 22; Edgewater 23; Ft. Atkinson 24; Waterloo 25.
 A PRINCE OF SWEDEN (C. S. Primrose, mgr.): Washburn, Wis., May 14; Ashland 15.
 A RAGGED HERO: Philadelphia, Pa., May 13-14.
 A ROYAL SLAVE: Carthage, N. Y., May 14; Potsdam 15; Corfu, Can., 16; Morrisville 20; Prescott 21; Gananoque 22; Deseronto 23; Picton 24.
 A WOMAN OF MYSTERY (Edo. D. Way, mgr.): Grand Rapids, Mich., May 14; Blackduck 16; Walker 17; Brainerd 18.
 ACROSS THE PACIFIC (Chas. E. Blaney Amuse. Co., mgr.): New York city, May 8-18.
 ADAMS, MAUDE (Chas. Frohman, mgr.): Indianapolis, Ind., May 13-15; Louisville, Ky., 16-18.
 ALLEN, VIOLA (Chas. W. Allen, mgr.): Kansas City, Mo., May 13-15; St. Joseph 16; Omaha, Neb., 17; Denver, Colo., 19-20.
 AS TOLD IN THE HILLS (Eastern: W. F. Mann, owner; Nestor, Inc., mgr.): Barrie, Can., May 14; Collingwood 15; Guelph 16; Hamilton 17; St. Catharines 18; Brantford 19; Galt 21; Berlin 22; Stratford 23; London 24; St. Thomas 25.
 AT CRIPPLE CREEK (Eastern: C. L. Crane, mgr.): Jersey City, N. J., May 13-18; New York city 20-25.
 BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city, Feb. 18-May 18.
 BATES, BLANCHE (David Belasco, mgr.): Buffalo, N. Y., May 13-18.
 BERTHA, THE SEWING MACHINE GIRL (A. H. Belasco, mgr.): Memphis, Tenn., May 13-18; Louisville, Ky., 19-25.
 BEFORE AND AFTER (Waggoner and Kemper, mgrs.): New York city April 25-May 18.
 BIG HEARTED JIM (Klum and Gazzola, owners; Daniel Reed, mgr.): Minneapolis, Minn., May 12-18.
 BILLY THE KID (H. H. Hancock, mgr.): Jersey City, N. J., May 13-18.
 BREWSTER'S MILLIONS (Frederick Thompson, mgr.): New York city, Jan. 1-4; indefinite.
 BROWN OF MARYLAND (Henry Miller, mgr.): Louisville, Ky., May 13-14; Chicago, Ill., 16-indefinite.
 CARTER, MRS. LENIE (Wm. Gray, mgr.): San Francisco, Cal., May 13-18.
 CHARLEY'S AUNT (Wilfred North, mgr.): Louisville, Ky., May 13-18; Cincinnati, O., 19-25.
 COGHLAN, BOBBY (Ernest Shubert, inc., mgr.): Spokane, Wash., May 13-18; Everett 17; Vancouver, B. C., 18; Seattle, Wash., 19-22.
 COLLIER, WILLIAM (Chas. Frohman, mgr.): New York city, May 13-18.
 CROMSTAD, HENRIETTA (Maurice Campbell, mgr.): San Francisco, Cal., May 13-18.
 DALY, ARNOLD (Daniel Frohman, mgr.): New York city April 8-indefinite.
 DODGE, SANFORD: McCook, Neb., May 15.
 DOWN MOBILE Games D. Barton and Co., mgrs.): Chattanooga, Tenn., May 13-18; Nashville 20-25.
 DREW, JOHN (Chas. Frohman, mgr.): Montreal, Can., May 13-18.
 DRIVEN BY STORM (Seelye and Woods, mgrs.): Astoria, Ill., May 14; Bloomington 15.
 FISKE, MRS. (Harrison Grey Fiske, mgr.): Des Moines, Ia., May 14, 15; Yankton, S. D., 16; Sioux City, Ia., 17; Council Bluffs 18; Lincoln, Neb., 20; St. Joseph, Mo., 21; Denver, Colo., 23-25.
 FITZSIMMONS, BOB (J. C. Matthews, mgr.): New York city, May 13-18.
 FOR A HUMAN LIFE (Wm. T. Keogh, mgr.): Brooklyn, N. Y., May 13-18.
 FROM BROADWAY TO THE BOWERY: Newark, N. J., May 13-18.
 FUNNY MR. DOOLEY (La Reave and Lee, mgrs.): Weymouth, N. S., May 14; Yarmouth, 15.
 GEORGE, GRACE (Wm. A. Brady, mgr.): New York city April 15-indefinite.
 GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Sandusky, O., May 16.
 GILMORE, PAUL (Julie Murry, mgr.): Battle Creek, Mich., May 14; Yonkers 15; Sandusky, O., 16; New Haven, Conn., 17; Utica 18; Ithaca, 20; Schenectady 21; Poughkeepsie 22; Waterbury, Conn., 23; New Haven 24, 25.
 GOODWIN, NAT. C.: Butte, Mont., May 14-16; Pocatello, U. 17; Ogden 18.
 HACKETT, JAMES K.: Schenectady, N. Y., May 14; Elgin 15; Ithaca 16; Syracuse 17; Niagara Falls 18.
 HALL, HOWARD (Chas. E. Blaney Amuse. Co., mgr.): New York city, May 13-18.
 HANFORD, CHARLES B. (F. Lawrence Walker, Jr., mgr.): Columbus, Ohio, May 14; Omaha 15, 16; Lincoln 17; Fremont 18; Sioux City, Ia., 20, 21.
 HARNED, VIRGINIA (Sam S. and Lee Shubert, Inc., mgrs.): New Bedford, Mass., May 15; Fall River 16; Newport, R. I., 17; Waterbury 18.
 HUMAN HEARTS (Southern: Jay Simms, mgr.): Toledo, O., May 12-18; Detroit, Mich., 19-25.
 HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Chicago, Ill., May 13-18; St. Louis 19.
 HUMAN HEART (George Goettl, mgr.): Buffalo, N. Y., May 13-18; Toronto, Can., 20-25.
 JERRY FROM KERRY (Patten and Fletcher, mgrs.): Roanoke, Ill., May 14; Beardstown 15; Virginia 16; Canton 18; Peoria 19.
 KNOTT, ROSELLE (Sweetley, Shipman and Co., mgrs.): Madison, Wis., May 14; Fond du Lac 15; Sheboygan 16; Oshkosh 17; Stevens Point 18; Menomonie 20; Waushara 21; Vergas, Pauli, Minn., 23; Parde, N. D., 24; Grand Forks 25.
 MANNERING, MRS. WARREN'S PROFESSION (Sweetley, Shipman and Co., mgrs.): Brooklyn, N. Y., May 8-18; New York city 20-25.
 MANNERING, MRS. WARREN'S PROFESSION (Joseph M. Galtas, mgr.): Portland, Me., May 13-18.
 MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Denver, Colo., May 13-18.
 MARIE, MARIE (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand-indefinite.
 NAZIMOV, ALLA (Henry Miller, mgr.): New York city, April 13-18.
 NETHERSOLE, OLGA (Louis Nethercole, mgr.): Boston, Mass., May 13-18.
 OLCOPT, CHAUNCY (Augustine Pitou, mgr.): Brooklyn, N. Y., May 13-18.
 OLD ARKANSAW (G. A. Edwards, mgr.): Aberdeen, Wash., May 14; Montezuma 15; Elma 16; Centralia 17; Vancouver 18; Salem, Ore., 20; Corvallis 21; Hillsboro 22; Astoria 23; The Dalles 24; La Grande 25.
 OUR NEW MINISTER (Joseph Conyers, mgr.): St. Paul, Minn., May 12-19; Kansas City 19-25.
 OUR OLD KENTUCKY HOME (Wm. Heywood, mgr.): Aurora, Neb., May 14; Grand Island 15; Wood River 16; Kearny 17; Lexington 18; Cozad 20.
 PARTED ON HER BRIDAL TOUR (Charles E. Blaney, mgr.): New York city April 20-May 18.
 PECK'S BAD BOY (Union Amuse. Co., mgr.): Mt. Vernon, Wash., May 14; Anacortes 15; New West Seattle, B. C., 16; Kamloops 20; Vernon 21; Kelowna 22; Revelstoke 24; Arrowhead 25.
 PIONEER DAYS (Shubert and Anderson, mgrs.): New York city until May 25.
 BORROW, ELEANOR (Liebler and Co., mgrs.): New York city Oct. 3-May 18.
 RUSSELL, ANNIE (Waggoner and Kemper, mgrs.): Los Angeles, Cal., May 14-18.
 RUSSELL, BIRDIE (Chas. E. Blaney Amuse. Co., mgr.): Philadelphia, Pa., May 13-18.
 RUSSELL, LILLIAN (Joseph Brooks, mgr.): Seattle, Wash., May 12-15; Victoria, B. C., 16; Vancouver 17; Belltown, Wash., 18; Everett 20, N. Yakima 21; Walla Walla 22; Spokane 23-25.
 SI PLUNKARD (W. A. Junker, mgr.): Big Rapids, Mich., May 14; Cadillac 15; Clare 16; Mt. Pleasant 17; Alma 18; Ithaca 20; Owosso 21; Fowler 22; Grand Rapids 23; Green Bay 24; Milwaukee 25.
 SPOONER, CECIL (Charles E. Blaney Amuse. Co., mgr.): Brooklyn, N. Y., May 13-18.
 STEAL, BOB (Henry B. Harris, mgr.): New York city Sept. 1-June 1.
 THE ARRIVAL OF KITTY (C. S. Williamson Co., Inc., prop.): Cleveland, O., May 13-18.
 THE BANKER'S CHILD (Eastern: Harry Shannon, prop. and mgr.): Springfield, U. S., May 14; Provo 15; Eidsvold 16; Richfield 18; Salida 20; Manti 21; Ephraim 22; Moroni 23; Nephi 24; Lehi 25.
 THE BANKER'S CHILD (Western: E. H. Perry, mgr.): Garden Grove, Ia., May 14; Centerville 15; Albia 16; Ossian 17; Ottumwa 18.
 THE BURGLAR AND THE WAIF (Shaw-Gallagher, prop. and mgr.): St. Paul, Minn., May 14-18.
 THE COW PUNCHER (W. F. Mann, owner: E. L. Maxwell, mgr.): Chicago, Ill., May 12-18.
 THE CURSE OF DRINK (Chas. E. Blaney Amuse. Co., mgr.): New York city May 13-18.
 THE EYE WITNESS (Lincoln J. Carter, mgr.): Milwaukee, Wis., May 12-18.
 THE FATAL WEDDING: Baltimore, Md., May 13-18; Philadelphia, Pa., 20-25.
 THE FOOL'S REVENGE (Wm. A. Stoll, mgr.): Detroit, Mich., May 14; Ionia 15; St. Johns 16; Grand Rapids 17; Bay City 18; Saginaw 19; Midland 20; Vassar 21; Alma 22; Owosso 23; Belding 24; Big Rapids 25; Patchogue 26; Bay Shore 27.
 THE FOUR CORNERS OF THE EARTH

- Klimt and Gazzola, owners: I. Berna, mgr.; Peoria, Ill., May 13-18; Racine, Wis., 19-25; Milwaukee 26.
 THE GIRL AND THE STUDENT: Bridgeport, Conn., May 13-18.
 THE GIRL FROM THE RANCH (H. R. Hearn's): Philadelphia, Pa., May 13-18; Baltimore, Md., 20-25.
 THE GOLDEN WEST (David Belasco, mgr.): Shelbyville, Ind., May 14; Conserville 15; Hamilton, O., 16; Chillicothe 17; Portsmouth 18; Huntington, W. Va., 19; Parkersburg 21; Marietta, O., 22; Wheeling, W. Va., 23; Cincinnati 25.
 THE GREAT WALL STREET MYSTERY (Vance and Sullivan, mgrs.): Montreal, Can., May 13-18; New York city 20-25.
 THE HOOSIER GIRL (Gus Cohan, mgr.): Kansas City, Mo., May 12-18; Des Moines, Ia., 19-22; Marshalltown 23; Iowa City 25.
 THE JAMES BOYS IN MISSOURI: Louisville, Ky., May 13-18.
 THE KING OF THE CATTLE RING (Eastern: E. F. Williams, mgr.): Washington, D. C., May 13-18; Marshfield 17.
 THE KING OF THE TRAMP (Western: Leon Allen, mgr.): Dickinson, N. D., May 14; Bismarck 15; Valley City 16; Carrington 18; Harvey 19.
 THE LION AND THE MOUSE (H. B. Harris, mgr.): Chicago, Ill., May 13-June 1.
 THE LION AND THE MOUSE (C. Henry B. Harris, mgr.): Ottumwa, Ia., May 14; Oskaloosa 15; Iowa City 16; Muscatine 17; Rock Island 18, 19; Ft. Madison, Ia., 20; Cedar Rapids 21; Davenport 22; Sioux City 23; South Bend 24, 25.
 THE LION AND THE MOUSE (D. Henry B. Harris, mgr.): Kokomo, Ind., May 14; Michigan City 15; LaPorte 16; Coldwater, Mich., 17; Adrian 18.
 THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4-indefinite.
 THE MAN OF THE HOUR (Western: W. A. Brady, mgr.): Chicago, Ill., May 12-18.
 THE NIGHT BEFORE CHRISTMAS (James D. Burton, inc., mgr.): Richmond, Va., May 13-18; Norfolk 20-25.
 THE OLD HOMESTEAD (Franklin Thompson, mgr.): Pittsburgh, Pa., May 13-18.
 THE OTHER GIRL (Sam S. and Lee Shubert, Inc., mgr.): Brooklyn, N. Y., May 13-18.
 THE OUTLAWS' CHRISTMAS (P. H. Sullivan, Amuse. Co., mgr.): Brooklyn, N. Y., May 13-18.
 THE PEDDLER: Baltimore, Md., May 13-18; Pittsburgh, Pa., 20-25.
 THE PIRATE'S PATH: New York city May 6-18.
 THE ROAD TO YESTERDAY (Sam S. and Lee Shubert, Inc., mgr.): New York city April 15-indefinite.
 THE ROSE OF THE RANCHO (David Belasco, mgr.): New York city Nov. 27-indefinite.
 THE ROUND UP (Klaw and Erlanger, mgr.): Chicago, Ill., April 14-indefinite.
 THE SHOWMAKER (Geo. A. Mack, mgr.): Cleveland, O., May 12-18; Toledo 19; New York city 20-25.
 THE SIGN ON THE CROSS (H. G. Craer, mgr.): Philadelphia, Pa., May 5-18.
 THE THREE OF US (Walter N. Lawrence, mgr.): Boston, Mass., May 13-18.
 THE TWO ORPHANS: Boston, Mass., May 13-18.
 THE VIRGINIAN (Kirke La Shelle Co., mgr.): Cleveland, O., May 13-18.
 TO DIE AT DAWN (Joe Cohn, mgr.): Jellett, Ill., May 14; Aurora 15; Elgin 16; Belvidere 17; Jamesville, W. Va., 18; Racine 19; Greenomont 20; Columbia 21; Peoria 22; Manista 23; Grand Rapids 24; Marshall 25; Warren 26; Grand Rapids 27; Tomahawk, Wis., May 14.
 UNCLE SI HASKINS (A. C. S. Primrose, mgr.): Uncle Tom's Cabin (Al. W. Martin's): Edgerton, Minn., May 12-18; St. Paul, Minn., May 12-18; Minneapolis 20-25.
 UNCLE TOM'S CABIN (Al. W. Martin's): Edgerton, Minn., May 12-18; St. Paul, Minn., May 12-18; Minneapolis 20-25.
 UNCLE TOM'S CABIN (Terry's): W. G. Dickie, mgr.): Uncle Tom's Cabin (W. H. Blane's): Westerly, R. I., May 14; Providence 15; Pawtucket 16; Providence 17; Pawtucket 18; Providence 19; Pawtucket 20-25.
 UNCLE TOM'S CABIN (W. G. Dickie, mgr.): Uncle Tom's Cabin (W. H. Blane's): Providence 15; Pawtucket 16; Providence 17; Pawtucket 18; Providence 19; Pawtucket 20-25.
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 STOCK COMPANIES.

KEEP YOUR EYE ON SALTER

NEVER WAS A PIRATE—NEVER STOLE A PLAY
 STOCK COMPANIES—REPERTOIRE MANAGERS

A ten minute talk with me will save you \$ 8 \$ 8 \$ 8 \$ 8 \$ 8 \$

No trouble to show goods.

EDWARD R. SALTER AMUSEMENT COMPANY, 1402 BROADWAY

REPORTOIRE COMPANIES.

BENNETT-MOULTON: Lyons, N. Y., April 12-18.
 BROWN, KLINE (J. T. Macaulay, mgr.): St. John, N. B., May 6-22.

BURGESS, EARL (B. W. Alexander, mgr.): Ottawa, Can., April 8-indefinite.

CHAFFELL-WINTERHOPF (Harry Chaffell, mgr.): Chicago, Ill., May 13-18; Spring Valley 19; Bloomingdale 20; Peterborough 21; Louisiana, Mo., 22; Beaufort 23; Nevada 24; Columbus, Kan., 25.

CUTTER STOCK (Alvin E. Cutter, mgr.): Jacksonville, Fla., April 12-18; Lansing 20-25.

DE PEW-BURDette (Geo. E. Du Pew, mgr.): Linton, Ind., May 13-18.

DOUGHERTY STOCK (Al. Payne and J. M. Dougherty, mgrs.): Van Cleve, Wis., May 13-18; Stillwater, Minn., 20-27.

ELWYN, LOREN: Sanford, Me., May 13-18.

FENBERG STOCK (George M. Fenberg, mgr.): Brockton, Mass., May 13-18; Lowell 20-25.

GIBSON, FERNAND: Mandeville, O., May 13-18; HARRISBURG (Edgar Herring, mgr.): Mystic, Ia., May 13-18.

GORDON'S MINSTRELS (C. G. Foss, mgr.): Brookville, Pa., May 13-18; Punxsutawney 16.

HARKNESS AND FOX MINSTRELS (Roy E. Fox, mgr.): McGregor, Tex., May 13-18; Gainesville 15-18; Clifton 20-22; Meridian 22-23.

MATHEWS': Elmira, N. Y., May 20-25.

RICHARDS AND PRINGLE'S MINSTRELS (R. C. Pickard, mgr.): Tecumseh, Mich., May 14; Eaton Rapids 15; Lansing 16; Owosso 17; Harrison 18; Bay City 19; East Lansing 20; Alpena 21; Cheyenne 22; Chequamegon 23; Petoskey 24; St. Ignace 25.

VOGEL'S MINSTRELS (John W. Vogel, mgr.): North Baltimore, O., May 14; Ada 15, 16;enton 17; Findlay 18; Ottawa 20; Delphos 21; Van Wert 22; Defiance 23; Huntington, Ind., 24; Wahpeton 25.

WEBER, JOSEPH: Cincinnati, O., May 13-18; Chicago, Ill., 19-June 1.

WHITE'S MUSICAL COMEDY (John R. Willis, mgr.): Savannah, Ga., May 13-18.

ZINN MUSICAL TRAVESTY: Spokane, Wash., May 5-indefinite.

MINSTRELS.

DANDY DIXIE (Vivie and Nolan, props.; John J. Nolan, mgr.): Menominee, Wis., May 14; Escanaba 15; Marquette, Mich., 16; Hancock 17; Calumet 18.

DE RU BROTHERS (Billy de Ru, mgr.): Bellows Falls, Vt., May 14; Springfield 15; Turners Falls, 16; Springfield 17; Somers Falls 17; North Adams 18.

DONNELLY AND HATHAWAY (T. T. T.): Toledo, O., May 14; Shreveport 15; Wellington 16.

GORTON'S MINSTRELS (C. G. Foss, mgr.): Brookville, Pa., May 13-18; Punxsutawney 16.

HARKNESS AND FOX MINSTRELS (

THE ACTORS' FUND FAIR

SIX DAYS OF SUCCESSFUL SELLING AT THE GREAT BAZAAR

Reunions of Old Friends a Feature at the Gathering—Scores of Players at Work for the Cause—Who Were There and What They Did—The Directory of the Enterprise and Notes from Day to Day—Great Crowds at Night After Theatre Hours—Many Donations.

Financially, socially and artistically a success, the Actors' Fund Fair will close to-night, after seven days of such activity as is seldom seen exercised for the benefit of a charity.

The members of the profession have responded nobly to the call made upon them for their time and money, and have given of both without stint. Their returns have been more than the memory of a good deed done. They have been compensated for their time by the social enjoyment they experienced, and for their money by its value in useful goods.

The general public, too, has been appreciative of the worth of the cause and has been unhesitatingly generous. There has been no serious friction—in fact, no untoward incident has come up to disturb the undertaking. People have not been forced to buy; there has been no "short changing," and no over charging. This one feature places the Fair of 1907 on an almost unique standing among fairs, and has had much to do with bringing about the success that has attended it. If the Fair had done no more, it could be called successful, for the understanding it has helped establish between the public and the profession. Theatregoers have learned that courtesy and good breeding are not part of the player's stage diction, but are important components of his character.

The work of preparation, carried on by Milton Roblee, the Director-General; Mrs. A. M. Palmer, at the head of the women workers, and E. D. Price, chief of the publicity department, was so well done that the machinery of the Fair moved like well oiled clock work. Mr. Roblee and Mr. Price have been behind the scenes during the week, and their position has been that of the unseen dynamo that furnishes the power. Mrs. Palmer has been omnipresent, and with her tactfulness and good nature, has been largely instrumental in preserving the wonderful good fellowship among the workers. Mr. Price, besides attending to the publicity of the Fair, has been a real managing editor of a real newspaper, *The Spectator*, during the week.

This newspaper was one of the most interesting features. A linotype machine and press were furnished by the New York Evening Mail, and a staff of expert printers came up from the Mail office to help work them. R. C. Penfield, librettist of *The White Hen*, was foreman of the composing room, and Wells Hawkes, assisted by a staff of genuine newspaper men, was city editor. Elizabeth Brice was circulation manager. The paper was printed ready for distribution when the doors opened each afternoon, and on several days a second edition had to be run off to satisfy the demand. Each number contained all the latest news of the Fair, and much more besides.

The Fair Day by Day.

Monday at the Fair resembled a professional matinee. The rank and file of the profession, workers and visitors, made up the greater part of the attendance on the first day, spending the afternoon in learning the business of their new roles of sellers and buyers. That they seemed perfectly prepared to face an audience at night speaks well for the general versatility of American actors. Here were comedians, leading men and women, juveniles, ladies—all through the list of characters, and including chorus girls and managers, throwing off the garments of the theatre and coming out as shopkeepers and shoppers. There was Alice Fisher Harcourt exploiting the all-star cook book and interesting the crowd in the hundreds of novelties at the Twelfth Night Club booth; Amelia Bingham and Hope Booth were displaying a bewildering collection of millinery; Howard Kyle, with the erudition of an antiquarian, was explaining the wonderful collection of paintings and relics at the Players' Club's Shakespeare House. Catherine Countess, in front of the Guild Hall, was conducting a horse-racing device that brought in more money during the week than any single attraction at the Fair excepting the voting contest. Behind her Mrs. Sol Smith was obtaining chances on the piano she donated to the Fair, and down at the other end of the hall little Helen Pullman, the littiest Claudia in *The Prince Chap*, and Edith Spear, the second littiest Claudia, were selling chances on the wonderful professional dolls. Hidden away in the crowd, in the midst of the rattle of the printing office, Elizabeth Brice was folding newspapers, sending out newsboys or girls to sell *The Spectator*, and being one of the busiest people at the Fair. Pilar Morin and Marshall P. Wilder, ensconced in a little cubby hole near the entrance, were begging people to come and "feesh." There were actors everywhere.

In the afternoon on Monday the Twelfth Regiment Band furnished the music, and at night the band of the Twenty-first Regiment took its place. Murphy, the man who sings "to beat the band," made his first appearance in the afternoon, proving his right to his title. He came from Chicago especially to volunteer for the Fair.

Some of the absent ones telegraphed on Monday their good wishes. Most of them had already sent more substantial recognition of the Fair. John Drew wired from Toronto, Ellen Terry sent \$25 and a message just as she was sailing the Saturday before. Viola Allen telephoned from St. Louis, and De Wolf Hopper wired from Washington. From Denver came the following message sent by Lew Dockstader: "Success tremendous for the Fair. See Denver Post next four days; will raise a good sum." This latter means that Mr. Dockstader's efforts obtained \$5,000, which he sent to the Fair for an admission ticket.

On Tuesday the general public made up its mind to turn out in force to help things along, and the crowds in the afternoon and evening became crushes. Tuesday was also marked by the arrival of two Friars to help. E. D. Price got out the daily paper. Wells Hawkes was made city editor at once, and he employed Al Strassman as his assistant and Fritz Thayer as reporter staff. Both were acceptable to Roderick C. Penfield, foreman of the composing room, and librettist of *The White Hen*. Frank Wiltach looked in for a few moments and found things running smoothly. Other Friars were present, but not accounted for. A second feature of Tuesday was the drawing for the motor launch. Mrs. A. M. Palmer was the winner, but she presented the boat to the Fair to be sold at auction later in the week.

Mark Twain was the center of attraction on Wednesday afternoon. He made his headquarters at the Players' Club booth, autographing copies

of his own books, and offering them for sale. Mrs. Stuyvesant Fish borrowed him for ten minutes to auction flowers and he also visited the Century Theatre Club for a short time, autographing cards and books and exhaling gencosity. Ethel Barrymore appeared on the floor before Mr. Clemens left, and the two held a reception to the big crowd of followers. Miss Barrymore was constantly at the Fair when she was not engaged at the theatre, and was persistently busy all the time. She and Mr. Clemens visited Hamilton Revelle's photograph gallery and had their pictures taken together. Her doll, dressed as Madame Trenton in Captain Jinks, was auctioned Wednesday night and presented to her by the purchaser. The Man of the Hour booth was in charge of children Wednesday, and they helped make the clocks go. The Twenty-second Regiment Band furnished the music for the afternoon and Maurice Levi's orchestra occupied the platform Wednesday night.

Thursday was spenders' day. William H. Reynolds, former State Senator and present real estate and theatrical man, visited the Fair in the evening and borrowed car fare from his secretary to go home. He paid \$562.26 for chances on Alice Fisher's all-star cook book, took \$250 worth of chances at \$2 each on the diamond necklace at Mrs. Jacob Litt's booth, raised Rose Stahl to the top in the voting contest (Miss Stahl owns lots at Mr. Reynolds' Laurelton estate and is a good real estate customer), and bought from every one else. When one of his numbers won the cook book Miss Fisher almost created a panic by her scream of delight. Frederick Thompson came up from Cone Island with \$500 in bills and a return ticket on the Brooklyn Elevated. He used the ticket to get back home. Music for Thursday was furnished in the afternoon by Van Baar's Old Guard Band, and in the evening by *The Man of the Hour*.

A presentation copy of "Science and Health," inscribed by Mrs. Mary Baker Eddy, was sold at the Players' booth Friday night, Howard Kyle acting as auctioneer. The purchaser was John D. Higgins, clerk of the First Church of Christ, Scientist, New York, who paid \$500 for the book. On the same day \$200 was paid by Mrs. C. H. Dale for an autographed sentiment from Mrs. Eddy, exhibited at Maude Madison's motto booth. During the evening Buffalo Bill and Big Chief Geronimous made their appearance on the main floor. That Buffalo Bill was impersonated by J. Aldrich Libby and the chief by Frederick Watson of *The Squaw Man*, did not detract from the interest they aroused. About 300 Elks visited the Fair in a body Friday night, spending money. The New York Lodge had already sent \$300 to the committee. For the delectation of the crowds Victor Herbert's orchestra furnished the afternoon music and Manuel Klein's orchestra that of the evening.

The announcement Saturday morning that the Fair would be continued for two more days, Monday and Tuesday, this week, did not affect the attendance Saturday. The crowds were almost impossible all afternoon and evening, and the balcony seats were filled besides. A number of articles sold on subscription were awarded in the evening. Lloyd Bingham won a Japanese dressing gown that was the envy of every manager present. Amelia Bingham won a bronze statue, and Henry E. Dixey became the possessor of the wonderful programme quilt made by Mrs. W. G. Jones. Margaret Illington won a piano, the Eleanor Robson hat went to Dorothy Davidson; Claire Weldon won a silver locket; Stanley Sharpie of *The Boys of Company B*, won a large electric reading lamp, and a number of small articles were disposed of. A Mr. Darling won the silk corslet displayed at Mabel Brownell's booth. Senator Martin Saxe had charge of the drawing, assisted by Charles M. Burnham. A watch went to Mrs. Frank Losee. Margaret Illington took charge of the flower booth Saturday night and auctioned off a number of large floral pieces. She was assisted by Mrs. Bronson Howard and Josephine Drake. An autographed photograph of President Roosevelt, donated to the Fair by the President, was auctioned by the Players and bid in at \$50 by Harry Benrino for the club. The Twenty-second Regiment Band was present in the afternoon and the Seventh Regiment Band in the evening.

Yesterday the Fair was in full swing again, the workers strengthened by their day of rest, and as Mrs. Nixon went to press the building was crowded with buyers. To-day will see the conclusion of the big bazaar. Most of the automobiles, boats, carriages and pianos will be disposed of this afternoon and evening, and the various contests will be finished at midnight. Yesterday afternoon the contest for the Georgia Cayman diamond star was headed by Pauline Frederic, with Bonita second, Ethel Barrymore third, and Rose Stahl fourth.

Notes of the Fair.

The Mirror is indebted to *The Spectator* for many of the bright bits of news that are to follow, but *The Mirror* has verified them all.

The back doorman was Captain John T. Edgar, who answered more questions than any other one person in the building.

Among those present who aided at the last Fair, fifteen years ago, were Mrs. A. M. Palmer, Mrs. E. L. Fernandez, Emily Rigi, Rosa Rand, Bertha Welby, Emma Frohman, Mrs. Thomas Whiffen, Mrs. Edward E. Kidder, Estelle Clayton, Isabelle Everson, Mrs. Sol Smith and Mrs. Eddie Henderson.

Free advertising for the Fair has been acknowledged to *THE DRAMATIC MIRROR*, *The Morning Telegraph*, *The Clipper*, *The Billboard*, *Sports of the Times*, *Variety*, *The Stage*, *Vanity Fair*, and many other weeklies.

Eleanor Robson and Ethel Barrymore met at the Twelfth Night Club booth Friday and exchanged autographed photographs, paying \$10 each for the privilege.

The returns from Alice Fisher's all-star cook book were \$1,250. At the request of its present owner, W. H. Reynolds, Margaret Illington will add her recipe on one of the two blank pages when she becomes a star next season. Miss Fisher refused to accept a dyspepsia cure advertisement for this paper.

Hamilton Revelle, of *The Rose of the Rancho* company, photographed all of the prominent people present, singly, at his studio next to the band stand.

Lloyd Bingham worked his hardest as barker for a piano sale every day during the week.

The Japanese spaniel sold in the Japanese Garden for \$300 was said by *The Spectator* to be a little dear.

Elizabeth Brice, the circulation manager of *The Spectator*, resigned her position to go into vaudeville, appearing Friday and Saturday night in the theatre on the second floor.

Rose Sis Hopkins Melville sold autographs under the direction of the Century Theatre Club Thursday and Friday.

Maudie ("Bill Simmons") Raymond took charge of the doll sale for a while one day, but the doll booth was too near the band for comfort.

Frances Starr was a constant worker every free day. Mrs. Grace Gayler Clark, who plays her mother in *The Rose of the Rancho*, was pres-

ent whenever Miss Starr was, and oftener. Mrs. Clark was continually busy at the Century Theatre Club booth.

Tuesday's music was furnished in the afternoon by Baenger's Symphony Orchestra, and in the evening by the Banda Roma.

A hat trimmed by Louis Mann sold for \$2 and a promise to wear it.

Major John M. Burke, representing the Wild West Show, bought all he could carry away and had \$16 left, which he donated to the Fair. Little Cecil de Tourney Hinbaugh, son of the Countess de Tourney, sold "booster" buttons. After his first hour on the floor he said to his mother, "I'm sleepy. Let's take the money and go home."

Lillian Lawrence arrived from Portland, Ore., at 4 o'clock Friday evening and went straight from the train to the Fair, remaining there until time for the midnight train for Boston.

Gerald Griffin has given up his Summer trip to Europe. He spent every day at the Fair. On Thursday he appeared as the negro with Edward Connolly in *Marsie Covington*, in the vaudeville theatre. Connolly, by the way, bought all of the canned goods in the grocery.

Viola Allen, her father and brother, sent a check for \$250 and their best wishes.

The church in the Stratford scene is directly over the spot where John the Baptist lost his head to Salome on the night of the memorable one performance of the opera.

Florence Nash, of *The Boys of Company B*, was one of the busiest, selling votes on the popular actress contest. She was not a candidate for election.

Willie Collier spent his time Friday at the racing wheel, putting down wrong bets every minute.

Joseph R. Grismer tried to sell copies of *The Spectator* on the sidewalk in front of the Opera House. He complained that the men thought he was joking and the women accused him of flirting. Daniel Frohman was asked to help him, but declined on the grounds that, while he had the heart to do it, he lacked the figure.

Claire Kulp sold *Spectators* on the pier that the paper's racing "dope" was sure.

E. M. Dresser, superintendent of the sheet music department, worked for a month securing the half a hundred song demonstrators, and gave his services day and night during the Fair.

Fannie Dupree, assisting Ross Band in selling sewing machines, was almost omnipresent every day.

Margaret Illington held a record for punctual attendance. She arrived daily the moment the doors opened, and remained until the lights were turned out.

Henry B. Harris donated a bottle of water from the River Jordan to the Actors' Church Alliance. He obtained it himself and saw the bottle sealed on the premises of the river.

Up to midnight Saturday the returns from the racing wheel amounted to nearly \$2,500. Catherine Countess has been assisted by Maude Knowlton, Amber Lawford, Adele Block, Esther Lyon, Laura Burt, Florence Nash, Anna Boyd, Helen Soule Parker, Cecile Breton, Blanche Remington, Meta Maynard, Lillian Kemble, and others.

Dr. Slicer, Grant Stewart, and *The Caught in the Rain* boys made a good combination at the Century Theatre Club booth Tuesday.

Richard Golden was head waiter at the Lamb's cafe the first of the week. He received one tip and devoted the remainder of the week to spending it.

James J. Corbett was stage doorman at the vaudeville theatre Monday, but his naturally soft heart made him ask for the position as giant in the side show instead, where he would not hurt any one's feelings.

Gus Bruno, as the bearded lady, sold colored photographs of himself. Willie Coban played the wild man, and Eddie Garvey and Walter Jones were barbers early in the week.

A sign on the stage door read thus: "Johnnie with presents of flowers and diamonds leave them at the box-office. THIS IS NOT THE BOX OFFICE."

Alice Lloyd volunteered her services for any useful occupation. She appeared at the vaudeville theatre several times a day, and "tended shop" down stairs between whiles.

Robert Dailey was often taken for Peter F. while barking for the side show.

Harry S. Hapgood, the oldest press agent in America, came over daily from the Home on Staten Island and was one of the most popular men at the Fair.

There is a movement on foot to put Roger Dolan in the lead of the most "popular" actor contest before midnight to-night. George M. Cohan, Jack Barrymore, and Wallace Edinger are now close contestants.

Joseph Holland was a visitor Tuesday and was almost as popular as Mark Twain.

For the first time in the history of the Metropolitan Opera House an automobile has entered the portals of song. The Babcock electric runabout was driven around the corridors and into the center of the floor, where it remained all the week. The Siegfried dragon in the property room is said to be jealous of this possible rival.

Mary Anderson de Navarro sent her latest photograph last week, autographed with "Good wishes for the Actors' Fund Fair."

W. L. Abington trimmed a hat so charmingly Monday that it was sold at once. He was ordered to make a duplicate, but failed utterly to repeat his performance.

Minnie Gale and Julia Arthur Cheney met for the first time in their lives at the Players' booth Tuesday. Each bought souvenirs of the other. Mrs. Cheney came down from Boston especially to visit the Fair.

George E. Murphy, of Murphy, Whitman and Company, was a full-fledged detective last week. He received his credentials from Commissioner Bingham and was put in charge of the Bureau of Information, the Lost and Found Department and the Secret Service Department. He had forty men under him to help him preserve the peace and give protection to the visitors. His work was successful.

A. A. Carlisle is responsible for the electric eyed Teddy bears that have sold so well.

The Sisters Huehn, dancers, once with *The Pearl* and *The Pumpkin*, were features at the vaudeville theatre Friday. Musical Huehn, their father, divided his time between performing in the theatre and painting signs.

Fifteen girls from *The Orchid*, chaperoned to the stage door by George W. Sammis, visited the Fair Tuesday and sold *Spectators*.

Anne Held was a Tuesday visitor. Mrs. Jacob Litt entertained her at tea in the Japanese Garden, and later in the afternoon she was photographed wearing the diamond necklace.

H. D. Price, publicity promoter and managing editor of *The Spectator*, may be viewed during the Summer months on the roof of the New York Theatre in the Jardin de Paris.

Richard Carle's contribution to the Fair was a hat trimmed with a whole spring chicken—boarding house variety.

Faye Chaack, playing Sara Crewe in *The Little Princess*, wore the same dress used by Millie James, the originator of the role, who sent it to her home in Florida.

Clara Biaggio graced the millinery booth for several days. Her motto was "The Truth" in hats.

Rev. Francis J. Clay Moran was a constant attendant in charge of the Stratford Church register at the Actors' Church Alliance booth.

Madame Alla Nazimova visited the Fair Friday evening, her first experience at an American charity bazaar. She was mobbed by the visitors and had to escape to the Japanese Tea Garden for safety. Madame Fuji Ko welcomed the Russian actress in the name of her nation.

Guy Standing, Douglas Fairbanks, Robert T. Haines, Hermon Miller and Wilton Lackaye were trimmers at the millinery booth during the week. Lackaye named his orange and red creation "Bathing at sunset."

Wells Hawkes, the genial city editor of *The Spectator*, bought a supply of groceries for his Long Island home at John Leffler's grocery store. As already noted, Ed. Connolly bought the canned goods. The rest of the stock was in bottles.

Grace Gayler Clark, at the Century Theatre Club booth, turned white and almost fainted at

the sight of a turkey sandwich offered her by Roxanne White. Mrs. Clark was for five years in Shore Acra, which meant turkey at every performance.

Madame Josephine Jacoby, one of Heinrich Conradi's help, was present Wednesday, viewing the decoration of the temple of song. She approved of it.

Mrs. Nellie Thorne had charge of The Little Princess and the girls selling automobile and boat tickets.

The Hunton Spring Water Company donated one share of stock, par value \$100, as well as the Lotta punch bowl, which was sent by its President, Frank T. Hunton.

Here is the interview Mark Twain gave to *The Spectator* reporter: "I have had a delightful time the whole afternoon. That is not because I am just a human being,

ing and Company; Lipton and Company, Otto Huber, Hoffman and Company, De la Haye and Company, David Collier and Company, Fred M. Shaeffer and Company, Gas Safety Gas, National Painting Company, Hinsell, Morgan and Company, Miller Company, Francis Leggett, Federal Hardware, Blanchard Printing Company, Cedar Whiskey, Rockwell Water, G. Koch and Sons, Frederick Koppel and Company, paintings; M. Dreyfus and Company, Cowperwalt and Son, Wilson Whiskey, White Rock Mineral Water, Archie Gunia, Richard Outcault, W. H. Galloher, National Album Company, Singer Sewing Machine Company, G. W. Dillinger, Misses Georgia M. Krey, A. Dr. Flores, Ospina, Gallo and Company, Gould and Company, St. Louis, Scott and Company, Canadian Club Whiskey, Hahn and Company, Edgar Davenport, all music and magazine publishers; Martin Wagner and Company, Baltimore, Liquors; Hanna and Hogg, Chicago, Liquors; Touraine Chocolates, Boston; Columbia Graphophone Company, U. S. Lithographing Company, Cincinnati, Satin, photos; Putnam and Sons, Books; Claudia and McClure, books; Collier and Sons, Books; Clarendon, Massey, Huyler's, Wanamaker, and Company, Books; Saks and Company, Siegel, Cooper and Company, Tiffany, Haviland and Abbott, Babcock Carriage Company.

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Actors' Church Alliance—Mrs. Edith Toten McGrath, chairman; Elsa Gillette, Jessie B. Mason, Lois D. Dresser, Elsa B. Harris, Rev. Franklin J. D. Hutchinson, Lorraine Weston, Charles T. Catlin, Mrs. J. D. Hutchinson, Mrs. and Mrs. Damon Lyon, Mrs. F. G. Good, Good, L. Barnes, Lillian Lyons, R. C. McNamee, Mrs. Franklin Pratt, Esther L. Ralph, Mercedes Leigh, Mrs. Annie Murray, Miss F. Askin, Mrs. S. M. Cory, Mary Johnston, Rev. S. H. Gill, Merrit S. Wyatt, Mrs. Maggie Breyer, Mrs. J. Ferguson, Mrs. R. A. Purdy, Mrs. Reichman, Miss Hickie, Mrs. Lettie Ford, Madame de Rignaud, Miss Hermann, Mrs. Boulton, Mrs. Earl King, Mrs. Fox, Becky Cohen Schwartz, Katherine Thompson, Mrs. Govett, Mrs. Julie H. Higgins, Mrs. J. Cox, Miss A. Caskie, Madame Girard, Mrs. J. A. Brown, Mrs. Mary Douglas, Mrs. Marie Leise, Allen Ferguson, Pearl Seward.

Japanese Fisherman—Marshall P. Wilder, chairman; Peter Morin.

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Photographs and Autographs—Twelfth Night Club—Mrs. Alice Fisher Hart, chairman; Vida Crowley Sidney, Sally Williams, Helen Johnson, Dorothy Donnelly, Eleanor Robson, Leslie Bingham, Louise Drews, Mabel Winton, Clara Bloodgood, Ethel Harrimore, Miss T. Morris, Mildred Arden, Mrs. Arnold Daly, Miss D. Mayo Green, Madge Barou, Edna Arden, Alice Foss, Mary Stone, Frances Mathew, Ada Dwyer, Louise Collins.

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Michael Chang's Company—Mrs. Foley, chairman; Manager Waltham—Mrs. Foley.

Phrenologist—Fowler and Wells, Jessie A. Fowler, Miss Albery, M. H. Piercy.

Amateur Photography—Hamilton Ravelle, chairman; William Elliott, Henry McQuillan.

Great Bear Spring Water Company—J. K. Lemouran.

Borden's Malted Milk—C. R. Johnson, chairman; W. E. J. Kirk, Lorine Montgomery, Mrs. W. E. Thompson, L. L. Lewis.

Diamond Glass—Mrs. H. Green and Brothers.

Swedish Nutrition—C. G. Anderson, T. A. Marcus, Thor, Hildebrand, Nancy Redwall.

Clydesdale Springs—Frank Prescott, chairman; Gertrude Miles.

Orange Phosphate—Mrs. John Ramsey, chairman; Mrs. W. H. Bartholomew, Mrs. N. G. Campbell, Julia Little, Mrs. Arthur Bowne, Mrs. Maurice C. Sumner, Mrs. Sullivan, Mrs. Ada Smith, Mrs. Jessie Samuels.

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Duffy's Apple Juice—Mrs. Currie, chairman; Gertrude Elliott, Miss McCoy, Marion Leslie, Mabel Curran, Mrs. William Duffy, Mary C. Bingham, Mrs. Guy Standing, Gertrude Jalmarck, Carolyn Jalmarck, Ada De Lamaker.

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Cigars and Tobacco Booth—Emily Rigid, chairman; Mrs. M. Culver, Mrs. A. Robinson, Esther Le Roy, Mrs. Walter Gilley, Blanche Remington, Lettice Leslie, Frances Dame, Mrs. E. King.

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China and Glassware, Bric-a-brac—Mrs. Jean Caldwell, owner.

Perfume, Toilet Articles, Etc.—Mrs. W. G. Lintz, chairman; Margaret Jones, Mrs. Lester, Miss C. Bassell, Miss Ham, Agnes Miller, Henry Miller, Miss Keating, Miss Luke, Margaret House, Mrs. B. Howard, B. Howard, Louis Gallagher.

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Teatro Magazine—Amy Lesser, Miss S. Meyer, Beatrice Sandstrand, Miss J. Meyer, Claire Kulp, Stella Parsons, and Meyer, Frances Star, chairman.

Singer Specialty Company—Sam Hand, chairman; Ida Molia, Mrs. C. Burns, Ada Gilligan, Jane Mandeville, Louis C. Stern, Josephine Arthur, Mrs. A. Scimone, G. P. Bell.

New York World—Warden Wood, Dan Smith, Maurice Ketten, Miss Nasimova, Lotta Faust, Miss Ayer.

Millinery Booth—Hope Booth, chairman, Amelia Bishop, Miss Fernandez, Della Stacey.

Voting Contest for Most Popular Actress and Actor

ing and Company, Lipton and Company, Otto Huber, Hoffman and Company, De la Haye and Company, David Collier and Company, Fred M. Shaeffer and Company, Gas Safety Gas, National Painting Company, Hinsell, Morgan and Company, Miller Company, Francis Leggett, Federal Hardware, Blanchard Printing Company, Cedar Whiskey, Rockwell Water, G. Koch and Sons, Frederick Koppel and Company, Cowperwalt and Son, Wilson Whiskey, White Rock Mineral Water, Archie Gunia, Richard Outcault, W. H. Galloher, National Album Company, Singer Sewing Machine Company, G. W. Dillinger, Misses Georgia M. Krey, A. Dr. Flores, Ospina, Gallo and Company, Gould and Company, Theodor Broders, Weber and Company, Canadian Club Whiskey, Hahn and Company, Edgar Davenport, all music and magazine publishers; Martin Wagner and Company, Baltimore, Liquors; Hanna and Hogg, Chicago, Liquors; Touraine Chocolates, Boston; Columbia Graphophone Company, U. S. Lithographing Company, Cincinnati, Satin, photos; Putnam and Sons, Books; Claudia and McClure, Books; Collier and Sons, Books; Cowell, Massey, Huyler's, Wanamaker, and Company, Books; Saks and Company, Siegel, Cooper and Company, Tiffany, Haviland and Abbott, Babcock Carriage Company.

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TELEGRAPHIC NEWS

CHICAGO.

Forbes-Robertson in Hamlet—Jack London's Playlet—Confusion—Summer Plans.
(Special to The Mirror.)

CHICAGO, May 13.

Forbes-Robertson's Hamlet caused some of the most extravagant praise of the season in certain critiques and a cool comparison in others, leaving the impression that expert opinion is divided. Miss and Men drew large audiences.

Mary Manning will open her engagement at the Garrick in Glorious Betsy. Frank Daniels opened at the Grand Opera House last night, and The Wizard of Oz at the Great Northern last night. Further notice next week.

Manager David H. Hunt, of the Chicago Opera House, has obtained the American rights of a one-act play by Israel Zangwill entitled The Moment of Death; or, Never-Never Land. He will present it in vaudeville next season.

A little melodrama by Jack London and Lee Bascom was produced at the Majestic last week by George H. Marston, with Paul Gerson heading the cast. It was a glimpse of life in Alaska. Judging from the applause it was rather interesting to the audience, though the only round was at the close and that was not big. The playlet showed strong ideas and some appealing situations, but it also showed a lack of the peculiar skill and knowledge of conditions required for making one-act dramas successful in vaudeville. The chief character is a mining prospector, a young man who has had a love affair in the States with a woman who sacrificed herself for her family's sake and married a rich old man, thus jilting the future prospector. The young gold seeker takes a pretty Indian maiden as wife informally, and then the white woman appears in the wilds of Alaska, bringing the news that she is a widow. The audience is interested to know whether he will cast off the Indian girl, and applauds when he decides in favor of her in spite of the white woman's self-sacrificing offer to waive formalities as the pretty Indian did. Incidentally the prospector meets a white man after a long, lonely experience in the wilds among Indians, but the dramatic effect of this situation is spoiled by its brevity and abrupt termination. An old squaw is introduced to tell the Indian maiden about the white man's custom of the wedding ring, but the effect of this character is spoiled by making her a sort of witch. Paul Gerson, with good voice, figure and manner for the leading part, played it with skill and strength. Helen Wilson did the Indian girl very cleverly, though she idealized the part too much, making its appeal too Caucasian, sweet and gentle. Hazel Betts did the squaw-witch with some strength, and Jane Evans did the widow with considerable emotional ability. Herbert Pandy was a good, hearty Bill Brown, the passing white friend, and Revelle Urquhart did the bit of the boatman who suddenly appeared paddling the widow into camp, sufficiently well. The setting included a lean-to log cabin, end open to the audience, door yard, stream back, and lake and mountains and moon on the drop—a very effective picture by Thomas G. Moses, of Sosman and Landis.

Robert Howard, who has been playing the juvenile lead in The Little Duchess company, closed at Atlanta last week and returned to Chicago for the summer.

James O'Donnell Bennet, the Shakespearean scholar and well-known critic of the Record-Herald, went on a pilgrimage to England and attended the Stratford celebration of the birth of the famous poet who left his wife his second-best bed.

The Chicago Opera House stock season closed with the Derrick farce, Confusion, last week, and musical comedy started the Summer season last night. The company made an easy success of the farce, with William Bramwell and De Witt Jennings close rivals for popular favor as Mumford and Bilsby. Helen Reimer tickled her audiences into many a parting laugh as Lucretia, and Eleanor Gordon did Rose nicely. Howard Hickman's English servant was a good achievement in that sort of character, and Frank Dennison did Rupert in the proper breezy manner. Madge Vee as Violet and Clifford Dempsey as Dr. Jones were acceptable.

J. H. Gilmore, of the Chicago Musical College School of Acting, announces a special production of Alone, in three acts, by H. C. Merivale and J. P. Simpson, at the Studiebaker on May 15. Tom Taylor's farce, To Oblige Benson, will precede the play.

Theodore Babcock was a County Chairman to suit the Great Northern patrons last week, bringing out to their evident satisfaction the strength and comedy of the part. Francis Yale was a good Wheeler, and Claude Boyer was excellent as Righy. Gene Gauntier played Lucy with skill, sincerity and unusual success, and Loretta Babcock was good as Chick. Thomas Grady's Sassafras Livingston was generally good comedy. The company includes George Caine and Joseph Daily as the editors, Charles Horn as Jefferson Briscoe, Charles A. Burke as Uncle Eck, George Clement as the drummer, Fannie Midgeley, who did the milliner cleverly; Marie Clifford as Mrs. Righy, Harriet Nevile as Mrs. Briscoe.

Julia Rowland, wife of Will Kilroy, of Kilroy and Britton, owners of The Cowboy Girl and other productions, died last Saturday week at a sanitarium in Kenosha. During most of the season she was the star of The Cowboy Girl company. Several months ago she suffered a general nervous breakdown and left the company. She never rallied and died suffering intensely. Just before she left the company, in Boston, she either fainted or fell or her horse fell off the run as she was leaving the stage, and this may have hastened her breakdown, though it was not the cause, as newspaper reports have stated. The funeral was held May 7 in this city and interment was in the family plot at Forest Home. The pallbearers were Edwin Clifford, James Wingfield, Frank Gassolo, Frank W. Winch, Will Gardner and Dave Seymour. Mrs. Kilroy's stage name was Mae Britton. Though a young woman, she had had a long and successful professional career. Her brother, Ed. Rowland, is the head of Rowland and Clifford and director of the Central States Theatre Company. Edgar Murray, of the People's stock, was a brother-in-law.

The Players at the Bush Temple last week were exceptionally well cast in The Parish Priest. Morris McHugh appeared in just the kind of a part his legion of friends like to see him in, as the priest's man of affairs. Cassidy. He gave it the true touch of nature that made the whole audience grin. George Farren has done nothing better at the Bush than his priest, mingling gaiety, hospitality, cordiality, wit and sympathy in a most delightful manner. Kate Blanks almost captured the prize with her rougish Kitty Corrigan, played with great cleverness and delicious comedy business. Sara Traux played Helen finely, strongly and with womanliness that was most gentle and properly dignified. Eugene McGinn was an excellent Dr. Cassidy and George D. Baker's Dr. Welsh was an admirable companion figure to Miss Traux's Helen. Jean Adair played Agnes deftly as a quiet, refined young woman, and Robert Lowe cleverly furnished a character from real life as James.

The Wild West Show at the Coliseum has been drawing huge crowds this week, outrivalling the circus. The latter part of the week many hundreds of people were turned away. There is a marked genuineness about this collection of cow punchers and Indians from the Miller ranch at Blue, Okla., known as 101 ranch. The engagement which began on May 2 and was to have ended May 13 has been extended to May 19. The show is under the direction of the C. W. Her Company and the Millers.

Mary Manning's company at the Garrick includes Helen McBeth, Robert Warwick, Maud Turner Gordon, Gertrude Clemens, Clara Lester, William Bonelli, Herbert Carr, Charles L. Wilson, J. Edward Trevor, Stanley Jessup, Thomas L. Davis, Harry R. Hadfield, A. H. Morris, Patrick Wallace, John Watson, Clarence Williams,

James A. Dickson, George Christy and Augustus Lewis.

Ed. Bowland announces that the firm will have three big circuit attractions out next season, The Original Cohen (new), Mysterious Burglar (new) and The Phantom Detective. There will be Eastern and Western Thoms and Orange Blossoms, and Bowland and Clifford will again direct the tour of James K. Macurdy in The Old Clothes Man. The third season of this successful production will be entirely in the East.

Wilson Reynolds closed his second season at the Calumet Theatre on May 11 and opened with the People's stock to-day.

Duncan Harrison was in town last week on his way to his mines in Goldfields after attending the funeral of his sister, Maud Harrison, whose sudden death occurred while he was here on his way West and caused him to return to New York.

C. T. Del Vecchio is home for the Summer after a season with W. F. Mann's As Told in the Hills.

Joseph Brooks and A. W. Dingwall were in the city last week inspecting The Round-up.

A professional reception by the Chicago Chapter of the Actors' Church Alliance is announced for Friday, May 17, at 4 p.m., in the rooms, 510 Masonic Temple.

A new playlet by Oscar Apfel was produced at the Chicago Opera House the latter half of last week as a curtain raiser for Confusion. A story of a misunderstanding about a young woman was neatly told with four characters, the two young men who quarreled and the young woman and an old colored servant. The time was in the Revolutionary period. Mr. Apfel played the lead acceptably and Howard Hickman did the little heavy, but Madge Vee was hardly satisfactory as Dorothy, her reading of the letter being especially ineffective. Fred de Young played Uncle Jerry. The chief incident is a duel, but this had not been well rehearsed.

Arthur Donaldson has succeeded Harry Lane in A Knight for a Day. Mr. Lane going into the Captain Careless production, which started at the Chicago Opera House yesterday. Joe Allen is playing Sir Anthony in A Knight for a Day.

Ellery's Band will be in Chicago most of the summer, the bookings through the Western Vandeville Association including seven weeks at the Coliseum, beginning in July, and engagements at the White City and Bismarck Garden.

Local Elks have presented Jason Standard with a gold watch for his valuable services in behalf of the Lodge.

The bills this week: Grand Opera House, Frank Daniels; Studiebaker, Brown of Harvard; Illinois, Man of the Hour; Great Northern, Wizard of Oz; Chicago Opera House, Captain Careless; Powers' Lion and Mouse; Garrick, Mary Manning; Colonial, Fifty Miles from Boston; McVicker's, The Round-up; La Salle, The Time, the Place and the Girl; People's, Bush Temple; Richard Carvel; Marlowe, When Reuben Comes to Town; Alhambra, Human Hearts; Bijou, Moonshiner's Daughter; Pekin, The Bachelor; Howard's, Lorin Howard and stock; International, Signor Antonio Miori in repertoire.

OTIS COLQUHOUN.

ST. LOUIS.

Theatres Closing—West End Heights Opened—Ethel Fuller's Season Begins.
(Special to The Mirror.)

ST. LOUIS, May 13.

The Olympic and Century theatres are dark and the Garrick will be closed this week. Next week this popular theatre will be opened for a two weeks' engagement of Two Little Girls, and again the first week in June for a three nights' engagement of Joe Weber and his company in Dream World.

Our New Constable is this week's presentation at the Grand. Joseph Converse's character acting in the part of the town constable is an especial hit of the production.

There is an abundance of mirth, music, beauty and jollity in Happy Hooligan's Trip Around the World, which Manager Garen is presenting at Havlin's this week.

Sol Smith Russell's A Poor Relation is being given at the Imperial this week in a commendable manner by a fair company.

West End Heights was opened yesterday afternoon with a large crowd in attendance. The opening attraction in the theatre was More Than Queen, with Ethel Fuller in the role of Josephine. Dan B. Hardy impersonated the role of Napoleon. The remainder of the cast was made up as follows: Talleyrand, B. F. Harsome; Aurilene, Muriel Starr; Junot, Richard Ogden; Caroline, Eddie Scott; Pauline, Sarah Sumner; Roustan, Jack Crotty; Lucien, Ogden Crane; Loettina, H. Carttio; Jerome, R. C. Chapman; Joseph, B. A. Taylor; Louis, James Wright; Prince Eugene, Thomas Ryan; Queen Horfense, Mrs. Canfield; Pope, Mr. Richards.

Rehearsals began at Havlin's this afternoon for the competitive production of The Stain of Guilt, which will be the Havlin attraction for the week commencing May 26. The piece is to be presented by two companies of local amateur performers, one company playing the first half of the week and another company the second half. With the members of the cast the contest will be for positions with a play touring the circuit of Stair and Havlin next season. Those who do specialities will compete for cash prizes. The only professional who will appear in the play is Harry Shad, a detective. Cora Kuphal will play the leading role of Chiquita. Others who will compete are Arthur B. Lynde, 3650 Folson Avenue; Manda Bulla, 5855 Von Versen Avenue; Evelyn Love, 5447 Easton Avenue; Humphrey Leesight, W. A. Jones, F. J. Reuter, Ralph Johnson, Robert Manning, Florence McCullough, Dollie Bremser, and Maud Cunningham.

CHARLES E. HUGHES.

BALTIMORE.

The Gingerbread Man—The Serenade—Ben Green Players—Royal Artillery Band.
(Special to The Mirror.)

BALTIMORE, May 13.

The Gingerbread Man, a musical comedy by Frederick Rankin and A. Baldwin Sloane, is the offering at Ford's. The presenting company is a good one, and the chorus is well drilled and attractive. Among those in the cast are Gus Weinberg, Ross Snow, Eddie Redway, William H. Mack, Will Donnelly, William Sallery, Mac Phail, and Nellie Lynch.

Lyman H. Howe will lecture at Ford's beginning on May 20. Victor Herbert's delightful opera, The Serenade, is presented at the Auditorium by the Auditorium Opera company. Charles P. Swikard plays the role of Duke of Santa Cruz, Lynman Wheeler that of Lopez, and Greca Grisby that of Dolores. Blanche Morrison, the prima donna, has the part of Yvonne. Gus Vaughan, Howard Chambers, and George B. Frothingham do effective work. Next week there will be a revival of The Mikado, introducing Fuji Ko, the Japanese actress.

Louis Hartman, the character actor, is seen at the Holiday Street in The Peddler. He is supported by a very good company and gives a clever performance. The Girl from the Ranch will follow.

The Fatal Wedding is the title of the melo-drama presented at Blaney's. Zena Keefe, the child actress, appears as the little mother.

The Ben Green Players will give a series of Shakespearean performances on May 20 and 21. Four comedies will be presented at the Open Air Theatre at Evergreen, the country place of Mr. and Mrs. William H. Buckler. The plays will be given for the benefit of the Country Home for Children.

The Hungarian violinist, Janos Rigo, will be the star feature of the "Pop" concerto, which began at the Lyric this evening. There was an excellent attendance and the season will undoubtedly be a successful one. The Royal Artillery Band, under the direction of Señor Tascá, opened a series of concerts at River View Park to-day.

HAROLD RUTLEDGE.

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BOSTON.

The Three of Us—San Carlo Opera Company—

The Time, the Place and the Girl—Gospip.

(Special to The Mirror.)

BOSTON, May 13.

That the season is practically over is very evident in many directions. One house has already closed, two others give their last attractions this week, and one has already started upon its Summer season, but the weather keeps cool and all the houses apparently might do good business for at least a month to come, though nothing of the sort will be planned for, the explanation being that attractions are too few and far between.

There was only one newcomer of note in town to-night, The Three of Us, at the Majestic, where a good audience was attracted by the first presentation here of this New York success. The piece was well received in every way, and it is very evident that the patronage will go far ahead of that of the past fortnight.

Olga Nethersole did not come to Boston to open to-night on account of her illness in Philadelphia. Word was received that she would rest at Atlantic City, and would come here so as to open Thursday and play the balance of the week. Therefore, the house will be dark till then. She will give Adrienne and The Second Mrs. Tanqueray, and finish her American tour with two performances of Sophie.

The San Carlo Opera company at the Park made a surprising hit, and set music lovers talking at a lively rate. Coming in at so short notice the opening was comparatively small, but so rousing was the reception for La Bohème and so interesting the other bills, that Henry Russell arranged for four more presentations here before the company sails for Italy. La Bohème was given again to-night with Alice Nielsen and Constantino again in the lead, and the excerpts from Faust and Il Trovatore will follow. The final day will be devoted to a matinee of La Bohème and a composite bill in the evening with acts from La Traviata, Barber of Seville and Rigoletto. Mr. Russell says that the San Carlo company will come to Boston again early in the coming season, but at which house he does not say.

The biggest musical comedy success that the season has had thus far is certainly The Time, the Place and the Girl at the Tremont. The business has been the biggest known at that house in a long time. Arthur Daagon makes the chief hit as the young gambler, but the three girls—Georgia Mendum, Violet McMillen, and Harriet Burt—will make him hustle to keep the honors, judging by their reception.

Richard Carle has started upon his final fortnight at the Colonial with The Spring Chicken, but the business there is just as lively now, capacity most of the time. He is busy all the day preparing for his new comic opera, The Hairy Gurdy Girl. The chorus and several of the principals will be utilized in this Summer show, but Mr. Carle will have to be contented with his profits as author and manager—he will not play.

The Gondoliers is the first change of bill made by the Summer opera company at the Castle Square, and being the first Gilbert and Sullivan work of the season, it attracted an unusual amount of attention. Clara Lane was again seen as Ginevra. All the others of the principals were enlisted, and the performance would well rank among the best that the piece has ever had here. The production was especially good, and the stage management showed a great improvement over that of a year ago.

John Craig also made his first change of bill during his Summer season and at the Globe gave a performance of Old Heidelberg that was a genuine treat. This is not his first appearance here in Mansfield's old character, for it was in this comedy that he returned to the Castle Square a couple of seasons ago, but his impersonation is a much better one than he gave then. Mary Young's Kathie will rank among the best of the character ever seen in this city. All the others of the stock company were well placed in their characters, although, of course, there could not be the missing of moments and all the musical features that Mansfield originally had in his production.

An Actor's Romance is the Theodore Kremer thriller of the present week at the Bowdoin Square, with all the stock company in the production. Charlotte Hunt, who has not appeared for several weeks, had a cordial welcome in the leading character. There was an additional interest from the fact that a new leading man, Arthur Behrens, appeared.

This is the final week of the season at the Grand Opera House, and a happy choice was made in the engagement of The Two Orphans. This was given with the Kate Claxton production, and, although Boston had been more recently familiar with all-star productions of this work, the present offering was just as well liked and the South End audience could hardly wish for anything more effective.

Lillian Lawrence is back in Boston again, after a long season played up the Pacific Coast, and her stock company, which has been engaged for the Summer season at the Park, is finally engaged for the production of Flora Frou, which opens on May 18, and will be followed by weekly changes of bills. She will have the heartiest sort of greeting, for her personal following here was greater than any leading woman enjoyed at the Castle Square. She now comes with her own company, which will have Charles Miller as its leading man. John Salvini, who has his stock company at Lynn, may come up for several productions.

Dorothy has been placed in rehearsal by the opera company at the Castle Square.

R. M. Baker has gone on to Chicago so as to attend the rehearsals for the professional productions of his two works, Captain Careless and Miss Pocahontas.

George Mendum will be transferred back to the Chicago production of The Time, the Place and the Girl just as soon as the Boston run of the piece comes to an end.

John Craig has secured the rights to Her Great Match, and will make that his next production at the Globe.

There was a quick booking last week, and as a result the Hollis will have another booking after this week in the shape of Cyril Scott and The Prince Chap, which has never yet been seen in Boston.

Mrs. Eliza Weatherby Fisher, a cousin of Nat Goodwin, appeared in vocal selections at the Glendale Baptist Church in Everett last week and made a hit. Her name makes the old-timers think of the days of Eliza Weatherby and her Prodigies, in which Nat Goodwin made his first hit.

Paragon Park at Nantasket has been sold to the Atlantic Park Company, of which the greater A. Dodge, who has been the former manager of the resort.

noted than ever in the number of royalty plays produced.

The National Theatre is tested to its capacity to-night to witness Cora E. Shreve's annual May Carnival, with her big dancing class of pupils in Morgan A. Sherwood's spectacular presentation of *The Little Princess in the Realms of Fairytale*, a brilliant picture in color and effects. The house is completely sold for the three nights. Friday night the seventh and eighth grades of the public schools, under the direction of Alya S. Beatty, 500 strong, will be heard in a song festival. On May 27 the Aborn comic opera season commences a ten weeks' season.

The sixth week of the Katheryn Furnell stock engagement at the Majestic Theatre witnesses an excellent presentation of *The Great Northwest*. Next week, *Under Two Flags*.

I wish to make a correction: I inadvertently mentioned last week the name of Imogen Taylor as the Little Moenie of Thomas Jefferson's Rip Van Winkle performance at the National Theatre, thereby doing unintentionally Little Leon Fligrath a grave injustice. A regular member of the company, she presents in the part one of the best and most intelligent of child portrayals.

Percy F. Leach, one of the most accomplished of the studious younger school of stage directors, has charge of the Columbia stock season. John W. Lyons, who was manager of the Academy of Music when destroyed by fire, since then in charge of the advance work with Hap Ward, is back again to personally take charge of his concession at Luna Park, which opens May 25.

Buffalo Bill's Wild West is announced for exhibition May 31 and June 1.

JOHN T. WARDE.

PITTSBURGH.

The Old Homestead Returns—The Belle of Mayfair—Cole and Johnson—Justice.

(Special to The Mirror.)

PITTSBURGH, May 13.

The Old Homestead began a return engagement at the Alvin to-night before a very large audience, and the advance sale augurs well for another profitable week's business. Grace Cameron in *Little Dolly Dimples* for next week.

The large colored aggregation, headed by Cole and Johnson, in *The Shoe-Fly Regiment*, pleased the big audiences at the Bijou to-day. The company assisting the stars is capable, and the piece is well staged. Next week, *The Peddler*.

At the Nixon The Belle of Mayfair began its second week to-night, and ranks among the best musical comedies seen in this city during the season. The Gibson Girls and the dancing of Jessie Clayton are the principal features. This attraction will close the regular season, and next week, instead of Noah's Ark, as previously announced, a season of vaudeville will be inaugurated.

Another colored company, at Blaney's Empire, Black Patti's Troubadours, attracted large audiences to-day. Several of the specialties are quite good, and the show, as a whole, is entertaining. No booking is announced for the coming week.

The Tully Marshall company returned to the Belasco to-night, having played in Cleveland, O., last week, presenting again the new play, *Justice*, written by Marion Fairfax. It was produced at this house, for the first time on any stage, on April 29, and won very high praise from the entire local press. The play has been changed in places since then, and thereby improved. Next week's bill is unannounced.

Bob Manchester's Casino Girls is this week's bill at the Gayety. Bonoldi's dog and monkey troupe is a feature.

At the Academy Washington Society Girls hold forth this week.

Rossetto's splendid band is the chief attraction at Luna Park for the week, with Helen L. Gilmore, soloist.

Dream City Park will open on the 25th, and promises to be the most attractive park hereabouts. It is admirably situated, has many alluring features, and, with adequate street car service, which it did not have last season, will likely be a very popular resort.

Conductor Emil O. Wolf, of the Bijou Theatre orchestra, is again at his "post," having recovered from his attack of pneumonia. Manager John A. Reed, of the Belasco, left the city to-day for Chicago, and Treasurer Abe Lindner will have charge of the house for the balance of the season.

ALBERT S. L. HOWES.

CINCINNATI.

Dream City—Many Theatres Closing—Madam Schumann-Heink—Creator's Band.

(Special to The Mirror.)

CINCINNATI, May 13.

Joe Weber and his company are at the Lyric this week in Dream City, and in spite of the lateness of the season are amusing audiences which test the capacity of the theatre at every performance. Weber has never appeared to better advantage than in this piece, and he has able assistance from Cecilia Loftus, William T. Hodge, Otto Harlan and Lillian Blauvelt.

The Grand closed its season on Saturday night, at least two weeks earlier than has been the custom in recent years. For the final week The Clansman did an excellent business, the upper portions of the house being sold out at every performance.

Madame Schumann-Heink appeared in concert at Music Hall on May 9 before an audience that filled the house from top to bottom. The programme was one of rare excellence.

The Summer season was inaugurated at the Zoo yesterday with Creator's Band, which opened a two weeks' engagement.

The Lyric, Columbia and People's are now the only theatres open, and the two last named will close this week. According to present arrangements, however, the Lyric will remain open until June 1, as both Charley's Aunt and The Three of Us are yet to come.

H. A. SUTTON.

THEATREGOERS' CLUB MEETS.

The Theatregoers' Club gave on May 12 at 200 West Eighty-sixth Street, a dress rehearsal of an original play, *An Uncle by Proxy*. The piece, which is a farce, is in the work of Francis M. Linden. There were about 200 persons present, and the club, encouraged by their efforts, will, it is said, give on May 21 at the Herald Square Theatre a benefit for R. Dean Foster.

AUTHOR'S READING.

Before an audience of friends Robert Stodart gave, on May 11, a reading of his play, *One Summer*. The reading was in the nature of an experiment to test the interest and value of the piece. The scenes of the play are laid in the Maine woods and the hero is a woodsmen and guide. The atmosphere of its locale has been cleverly portrayed.

LATIN PLAY AT BARNARD.

On May 8 The Societas Classica Collegi Barnardini, or The Classical Society of Barnard College, presented portions of Terence's *Phormio* in Latin. Maria Young appeared as Phormio, Mary Beardon was Sophrone, Anna Anthony, Chremes; Eliza Schectel, Demipho; Maria Hufeland, Geta; Louis Odemants, Naumitata, and Mildred Kerner, Antipho.

LAWRENCE DISPOSES OF THE PRINCE CHAP.

Walter N. Lawrence has disposed of his entire interest in The Prince Chap, by Edward Peple, to Samuel Claggett, and hereafter Mr. Claggett will direct the destinies of both the play and its star, Cyril Scott. Mr. Lawrence originally produced The Prince Chap at the Madison Square Theatre, with Mr. Scott in the leading role. For the past two seasons the organization has been on tour under Mr. Lawrence's direction.

Do you want a play or sketch? Try a Mirror "want."

DRAMA AT THE IRVING PLACE.

A three-act drama, *An Officer's Honor* (Officers' Ehre), by Ferdinand Runkel and Hans von Wentzel, was produced at the Irving Place Theatre on May 10 with the following cast:

Colonel von Treffenfeld	Friedrich Holthaus
Alexandra	Grete Haas
Berta von Boyen	Maria Innisch
Charlotte	Marianne Bratt
Heinz	Otto Treptow
Amalie von Boyen	Georgine Neuendorf
Albrecht von Feuer	Carl Mackel
A Servant	Otto Schaefer
A Servant	Aita Herbert

The work, which is by new authors, shows considerable promise. Naturally, it is uneven. Certain of the scenes, the best of them being in the second act, grip one's attention, but others are very dull. The first act, for example, moves with leaden feet, except when the best drawn character in the play, young Lieutenant von Boyen, is on the stage. His light-heartedness, his breezy ways and his good nature win one completely. His, by the way, is the only humorous part, at least, as far as the ending of the second act.

In a small garrison town in Prussia lives the von Boyen family. The mother, the widow of a major, has two children, Charlotte, a daughter of thirty-one, and Heinz, some years younger, a lieutenant. For seven years Charlotte has been engaged to Lieutenant Albrecht von Feuer. Her adjutant to General von Treffenfeld. Her poverty has been the cause of the long delay in the marriage. Albrecht, against his will, falls in love with the general's daughter, Alexandra, who is younger and prettier than his fiancee. Charlotte suspects this attachment and her worst fears are confirmed when, on her birthday, her betrothed goes to Berlin on an errand for Alexandra. The engagement is thereupon broken off.

Alexandra, who loves the adjutant, leads him on to confess his love for her. Madame von Boyen visits the general and asks his assistance in renewing the betrothal. To his great amazement he bears that his daughter is Charlotte's rival. He summons Alexandra, who defiantly confesses the truth. He also interviews Albrecht, and obtains from him his promise never to see Alexandra again. Now follows a powerful scene between the girls, neither of whom is willing to give up the man. At last a threat of suicide by Alexandra induces Charlotte to relinquish her claims on Albrecht.

Heinz, as soon as he finds out what has happened, grossly insults Albrecht at officers' mess, and is challenged by him, but the meeting is prevented by the general just in the nick of time. The adjutant feels that until he marries Charlotte a dark stain will rest on his honor. Charlotte, knowing that he does not love her, refuses to accept the sacrifice. In despair he blows out his brains.

The acting was always competent. Marianne Bratt, as Charlotte, gave the best performance we have had from her since her connection with the company. Grete Haas, who has been seen all too seldom during the past year, rendered a good account of herself in the role of Alexandra. Her beauty and her ability in denoting passion stood her in good stead. Otto Treptow was an admirable Heinz von Boyen. Friedrich Holthaus played the general to the life.

The dramatic season at this theatre closes next Wednesday night, when *Preciosa*, a drama in four acts, with songs, will be given as a benefit for Georgine Neuendorf.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.



The usual tea pouring was omitted on Thursday, May 9, owing to the engagements of the members at the Actors' Fund Fair. It will also be omitted on this Thursday, but will be held on Thursday, May 16. No monthly reception for May, owing to the general convention. The open door social of Tuesday, May 21, will have special interest, as the members will have the opportunity to greet the newly elected officers of the Chapter. Volunteer talent from members or friends, vocal, instrumental, etc., will be cordially welcomed.

The annual meeting of Tuesday, May 14, is appointed for 7:30 p.m. The early hour is owing to the desire of the members and workers at the Actors' Fund Fair to complete the meeting at the earliest practicable moment in order that they may return to their duties at the Fair, which is to close at midnight that evening.

The Thursday teas will continue without interruption from May 20.

Information desired by members of the New York Chapter respecting the approaching convention can be obtained at headquarters.

Members attending the service at Christ Church, Riverdale, on Sunday, May 19, will please assemble at the uptown station, Times Square of the Subway, at 3:10 p.m. At the close of the service the parishioners of the church will extend the hospitality of a tea upon the lawn. The rector, Rev. Dr. Carstensen, is expected to be the preacher on this occasion.

The Brooklyn Chapter will hold a Sunday evening service on May 26 at Christ Episcopal Church, Bedford Avenue, near Division. The preacher expected is Rev. Canon William S. Chase.

The next reception and social of the Brooklyn Chapter will be held at their usual place of meeting, Hotel Imperial, on Tuesday, May 28, at 8 p.m.

A LOVING CUP FOR THOMAS JEFFERSON.

The past week has been an eventful one for Thomas Jefferson in Washington. Upon Tuesday afternoon he and his company were special guests of the faculty and students of the National Park Seminary, Forrest Glen, where they presented the second act of *Rip Van Winkle* in the college theatre. Wednesday afternoon Jefferson had as his guests 2,000 school children, and was in turn the recipient of a surprise, for, upon entering his dressing room Friday night, he found a handsome and costly silver loving cup, the gift of the Kendal Green School for Deaf Mutes. It was accompanied by a letter of thanks for the pleasure of the performance, and was signed by forty pupils. An interesting feature of the letter was the statement: "We are deaf, but we understand your play, and we enjoyed it very much. Who taught you to make signs?" The cup bears the inscription of the school's name and purpose on one side, and on the reverse, "Thomas Jefferson, 1907."

WILLARD HUTCHINSON EXONERATED.

Willard Hutchinson was arrested last week on a charge of giving a worthless check to the proprietor of the Jefferson Hotel in Toledo. He was exonerated immediately upon appearing before Magistrate Wahle. Mr. Hutchinson was robbed while in Toledo, and it is supposed that the thief used his name and business cards in negotiating the check.

MRS. JONES MUCH IMPROVED.

Mrs. W. G. Jones, who has been dangerously ill during the past week, was reported as being very much better yesterday afternoon. Her friends now expect her rapid recovery. Her condition is still serious, however.

MURIEL NELSON KILLS HERSELF.

Mrs. Wallace Widdicombe, whose stage name was Muriel Nelson, on May 7 committed suicide in her apartments at the Hotel Bennington. One of her last engagements was in *The Squaw Man*. She was a violinist of ability and also a composer of songs.

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THE STOCK COMPANIES.

Many Organizations Playing and Others Planned for the Summer Season.

The Armory Stock company, Smith and Grady, managers, opened a Summer season in the Armory Theatre, Binghamton, N. Y., on May 13.

The opening bill is *The Charity Ball*, to be followed by *What Happened to Jones*. The company, which is under the direction of Preston Kendall, is as follows: Frank Rollston, John C. Brownell, Harry Bates, William Garwood, Doan Borup, Harry Earl Godfrey, J. P. Cahill, Jesse Kepler, Veta Henderson, Camilla Crume, Cora Dean, Amelia Bardeen, and Lizzie Annandale. It is the intention of the management to present a series of high-class plays which will include Young Mrs. Winthrop, Henrietta, Leah Kleischna, and Zira. Summer stock has not been produced before in Binghamton in fifteen years, the last production being by Wagnalls and Kemper. The indications are that the present season will be highly successful.

Jessie Arnold will play the leads with the John Sainpolin Stock at Lynn, Mass.

The McCullough Stock company opened the new theatre at Cananea, Mexico, on April 24 for a month's engagement. This is the first stock company under American management to be established in Mexico.

Frances Nordstrom has been engaged as leading woman for the Keith Stock company at Pawtucket, R. I., opening on May 13.

Louis Bandet is a member of the Van Den Berg Opera company at the West End Theatre.

Adelaide Klein began her stock season at the Metropolis on May 13, opening with *The Christian*.

Stuart Beebe has been engaged for George Fawcett's Stock company at Atlanta, Ga., opening on May 27. Rose Curry has been engaged for the same organization.

Joe Carey has signed for twenty weeks as principal comedian with the Olympia Opera company at White City, New Orleans.

Ella Hugh Wood joined the Fawcett Stock company in Richmond on May 6, for character work, opening in Leah Kleischna. This is Miss Wood's second Summer season with George Fawcett.

Richard Golden and company opened at Jacques' Theatre, Waterbury, Conn., on May 6, with Winchester. The company is as follows: Richard Gordon, Edna E. Bruns, George G. Nichols, Jane Tree, May Abbey, Marie Haynes, Oscar Nordfelt, Foster Hackett, Joseph Mallady, William Lambert, Robert Taber and Phil Bishop. Winchester will be followed by Mrs. Dane's Defense, Prince Karl, and The Middleman.

H. Percy Meldon, for five years stage director of the Baldwin company at New Orleans, has gone to Rochester to assume a like position with the Baker Theatre Stock company.

Desmond Kelley, who has this season filled the position of leading woman in *Just Out of College* with Joseph Wheelock, Jr., played *The Duchess in The Spillers*, and supported Edwin Arden in *vandeville*, has been engaged for prominent parts with the Edwin Arden Stock company in Washington, opening on May 13.

Katherine Scott, who was filling a special engagement in the Albee Stock company at Keith's, Pawtucket, R. I., the week of May 6, has been engaged for the season to play ingenue and soubrette roles and to do specialities.

J. J. Rosenthal has engaged Leslie Bingham, Francis Yale, Ada Neville, W. H. McKinley, Gilbert Miller, and Beryl Dare to support Harry Corson Clarke and Margaret Dale Owen the week of May 26, the opening of the Summer season at the Casino Theatre, Toledo, O.

Vernon Somers opens a Summer stock at the Mohawk Theatre, Schenectady, May 18, the roster including Clara and Lydia Knott, Alice Donaldson, Mr. and Mrs. Thayer, Edward Boring, Nathan Aronson, Daniel Bagnall, Richard Webster, Edgar L. Hocking, and W. G. Hill, director. The theatre was leased and the people engaged through Smith and Grady, the dramatic agents.

H. R. Jacobs will inaugurate a season of Summer stock at Harmanns Bleecker Hall, Albany, on May 20, with the Majestic Stock company, headed by Miss Bell and Mr. Holden. The organization will include Frank Peters, Wilson Deal, Harry B. Stafford, De Forest Dawling, Maurice Stewart, Edith Forest, Florence Coventry, Lucile Whitecliff, and Jennette Miller, all experienced stock players. Miss Bell has starred in San Francisco in Du Barry, which will be the opening production.

The Winnipeg Stock company are this week producing in the Palace of the King, to be followed by Prince

THE NEW YORK DRAMATIC MIRROR



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DISCUSSING CENSORSHIP.

There has been much talk about theatre censorship in Canada during the season, and in the Summer interval it may be that some action to that end will be taken or planned. Most of the discussion on this subject has taken place in Montreal, although it is also a topic in Toronto.

The question arose in Montreal over a play performed in one of the French theatres of that city. The play was deemed objectionable by the Catholic authorities, and the Archbishop of Montreal placed a ban on the theatre in which it was performed. The play had been announced for a week's run, but as the French press declined to notice it and the French playgoing public respected the stand taking by the Archbishop, the theatre managers capitulated, and even consented that a censorship, with the Archbishop at its head, should pass upon future plays at this particular theatre.

This Catholic activity started action by various English-speaking clergymen of the Evangelical denominations, and some performances in English-speaking theatres were objected to. The whole matter was taken to the Municipal Council, with the idea that this body could order the submission of all plays to a special commission before production. The city law department has decided that the council has no power to create such a censorship, and there is talk of appealing to the Dominion Legislature at its next sitting for authority to establish one. In the meantime it is announced that the Chief of Police of Montreal has power "to stop plays that are considered immoral" by the police. This power, it may be said, would seem to be common to chiefs of police everywhere.

The proposed censorship in Montreal, it appears, contemplates the action of clergymen of various denominations; and in Toronto a prominent clergymen is about to leave "for a trip through the United States and Great Britain for information about the regulation of theatres" in this matter. Aside from the policy of the Lord Chamberlain in England, this clergymen will not discover much to assist him in forming an opinion as to the manner of censoring the theatre. The Lord Chamberlain has made many mistakes, both of commission and omission, and the United States has no cen-

sorship, beyond that embodied in police powers and the common sense of theatre-goers.

But is it fair, on the whole, and is it in line with the spirit of modernity, to lodge in the clergy a power to censor plays and control the theatre?

POPULAR AND POTENT.

A RECENT cablegram from Paris said that "despite the pessimism of the theatre managers" of that capital the public never spent so much money in theatregoing as at present.

The Government supervision of theatres in France is such that it is possible to at least approximate the sum annually spent in playgoing. In this country there is no definite knowledge as to such expenditure, and thus there is no knowing, although there is much guessing, as to the amount spent on the theatres by the public.

During 1906, it is said, the receipts of the Paris theatres amounted in the gross to \$8,500,000, an advance of \$1,250,000 over 1905. The greatest annual amount taken by Paris theatres was \$10,000,000 during 1900, the Exposition year, but, of course, this should not enter into any normal average. During the past half century it is stated that the gross receipts of Paris theatres have been multiplied six times.

There are two other world capitals, London and New York, which, probably, could show much larger gross receipts than Paris if there were any means by which results could be arrived at.

Everywhere it is evident that the theatre is the most popular of human institutions to-day. There is a belief that its chief aim is to amuse, yet it cannot escape certain responsibilities that attach to its amazing popularity. It has grown to be the exponent of all the arts, as well as a scene for the exposition of the trivialities of life and the momentary fashions. Yet it has been proved that one of its real functions is to educate as well as to entertain. Proof of this is found in the fact that plays with purpose attract multitudes of earnest persons, and that evils which effect the social system can be treated more effectively by the stage than by any other human agency.

THE FUND FAIR.

The Actors' Fund Fair, at the Metropolitan Opera House, originally planned to run a week, was extended until to-day (Tuesday), and will close this evening. There is every indication that it has been a notable success, although its monetary results probably will not equal those of the first Fair, held some fifteen years ago.

The Madison Square Garden, with its vast spaces, afforded a better field for such an event than the Metropolitan Opera House. At the Garden, where the first Fair was held, there was ample room for picturesque effects in booths, as well as for the accommodation of the throngs that attended. At the Metropolitan the artistic effects attempted were, in a measure, lost, because of the cramped quarters, and the accommodations for visitors were at times too small. Yet in the circumstances, owing to good management, the present Fair has passed off with all the good fortune that it deserved.

There is less solidarity and homogeneity in the theatre to-day than characterized it fifteen years ago, yet one visiting the Metropolitan during the week could not have wished to see greater enthusiasm than that which actuated the hundreds of members of the theatrical profession engaged in the work of this Fair. All were determined to make it a red-letter event. Every one among those concerned in its various features labored indefatigably; and other hundreds for whom there were no places in the field of actual work went again and again, spurred and added to the enthusiasm, and spent money freely. And the public responded generously, as it was its duty to do; for if there is any profession to which the public stands as a perpetual debtor, it is the profession of the theatre.

Awaiting the exact results of the Actors' Fund Fair, every one will hope that they will be so great that they will secure this greatest of charities from all need in a long future.

BILL AGAINST IMMORAL PLAYS.

Senator Smith's bill to amend the Penal Code in relation to public morals which makes it a crime for managers or theatre owners to present an immoral or impure play, was passed by the Senate last week. Senator Gray made an effort to have the bill amended by substituting obscene and indecent for impure and immoral. His proposal, however, was lost. Senator Gray in his speech stated that many plays that are haled as high class drama be considered abhorrent. There is a wide difference of opinion among people as to what is and what is not immoral. Most people call Zaza impure and by some The Taming of the Shrew is also put in that class. He declared the scope of the bill should be limited, as in its present form some managers would be prosecuted under the bill whom it was not intended to reach. Senator Smith defended his bill and said that it be read without amendment, so as to permit the Senate to act before adjournment.

PERSONAL.



Photo, Otto Sarony Co., N. Y.

Oda.—Madame Oda, the Danish actress, who made her first appearance in English at Carnegie Lyceum last night in Ibsen's Little Eyolf, will give a special matinee of songs at the Lyceum on May 15.

HACKETT.—James K. Hackett will appear next season in a new play by Louis N. Parker, entitled Mr. George. He will open his season with John Glayde's Honor, and the Parker play will follow.

JONES.—Henry Arthur Jones will return to America in about a week, bringing with him the completed manuscript of his latest play.

FYLER.—The engagement is announced of Florence Fyles, daughter of Mr. and Mrs. Franklin Fyles, to George Young Bauckle. The marriage will occur on May 23.

BERNHARDT.—Sara Bernhardt's dramatization of "Adrienne Lecourteur," was produced by Madame Bernhardt in Paris on May 8. Rumors of her death have had no effect upon her health.

HAMMERSTEIN.—Oscar Hammerstein sailed for Europe on May 7, on the Kaiser Wilhelm der Grosse. He will spend the Summer engaging singers for next season.

HANFORD.—Charles B. Hanford will close his season of thirty-five weeks at Sioux City, Ia. His tour has covered 22,000 miles.

DAVIS.—Mr. and Mrs. Richard Harding Davis returned from Europe on May 11, after a trip to Africa, where Mr. Davis went to investigate conditions in the Congo region.

MANSFIELD.—Richard Mansfield sailed for Europe on May 11, accompanied by two attendants. His condition still causes his friends the deepest anxiety.

TERRY.—Ellen Terry, who is returning to England on board the steamer Minnetonka, Sunday sent the following wireless telegram to the Associated Press: "Please convey my appreciative thanks to the press for kind congratulations upon my marriage."

ANGLIN.—It was announced last week that Margaret Anglin would begin a tour of Australia in March, 1908, under the direction of J. C. Williamson. Negotiations were conducted by Sanger and Jordan.

OLCOTT.—Chauncey Olcott's season will open in Minneapolis on Aug. 25. His new play, by Theodore Burt Sayre, has been named The Irish Cavalier.

WILSTACH.—Paul Wilstach, personal representative of Richard Mansfield, is enjoying a rest at Gunnison, Va.

LA BLANCHE.—Marcus La Blanche, who has many friends in journalism, a field in which he has been successful, has won much praise as a character actor with Creston Clarke this season in A Ragged Messenger.

TEMPLETON.—It is definitely announced by her managers that Fay Templeton will retire from the stage at the conclusion of her engagement at the Grand Opera House on May 18.

CLEMENS.—Samuel L. Clemens (Mark Twain), has been invited to Oxford University to accept the degree of Bachelor of Letters. He expects to sail the latter part of June. Mr. Clemens has leased the Voss Villa at Tuxedo for the Summer. His daughter will preside over the new home.

BARRYMORE.—Ethel Barrymore fainted at the end of the second act of Cousin Kate on Friday night, but recovered sufficiently to continue the play. She spent every afternoon at the Actors' Fund Fair last week, and the double work of selling photographs and appearing in her play was too hard for her.

WARDE.—Frederick Warde has recovered from his recent illness, and retired to his country home in Sullivan County for a rest, in anticipation of a long list of Chautauqua engagements he has made for the coming Summer.

ROBSON.—Eleanor Robson will close her season in Salomy Jane on May 18, and on May 21 will sail for Europe on the Carmona, to spend her vacation abroad.

TWELFTH NIGHT CLUB ELECTS.

The annual election of The Twelfth Night Club took place on May 7. There were two candidates for the presidency, Alice Fischer Harcourt, who has held the office for some years, and Louise Clouser Hale. Mrs. Harcourt was re-elected. The full ticket elected was: President, Mrs. Alice Fischer Harcourt; Vice-Presidents, Miss Dorothy Donnelly and Miss Amelia Bingham; Corresponding Secretary, Mrs. Sallie Williams Riegel; Recording Secretary, Mrs. Herbert Aldrich; Chairman of Executive Committee, Mrs. Fred Sidney.

CENTURY THEATRE CLUB ELECTS.

The annual meeting of the Century Theatre Club was held at the Hotel Astor on May 10 for the election of officers. Mrs. Henry Hart, of Brooklyn, was chosen President, and the office of Honorary Past President was created for Mrs. Sydney Rosenfeld, the retiring President.

AMUSEMENT COMPANIES INCORPORATED.

The Watters and Law Amusement Company of New York, was incorporated May 6, with \$25,000 capital, to carry on the business of giving theatrical, operatic and spectacular performances. Directors, Henry Watters, H. E. Law, and Joseph Hart, New York.

The Fun Production Company of New York was also incorporated May 8, capital, \$10,000, to own and manage theatres, etc., and to produce attractions of all kinds. Directors, H. E. Pencock, Joseph Brewster and Hallworth MacLean, New York.

Other companies incorporating the past week were: The Acme Amusement Company, Utica, capital, \$50,000. Directors, C. H. Gardner, Rochester; A. C. Johnson and J. H. Goodwin, Utica. The Wiggle-Woogie Amusement Company, Brooklyn; capital, \$1000; for the purpose of providing all kinds of shows and amusements. The Herbert Kalem and Eddie Shannon Theatrical Company, New York; capital stock, \$50,000; formed to carry on the business of managers and proprietors of theatres and other places of amusement; also to produce plays, operas and dramatic. Directors, Ernest Shinn, Stephen T. Kirk, Eddie Shannon, Herbert Kalem, and Edna Hickory, of New York. The Circuit Amusement Company, New York; capital, \$1,500; to conduct a circuit of amusement pieces and carry on entertainments of every class and description. Directors, Arthur C. Barker, Charles Stratton, and M. C. Barker, New York.

QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded (if possible).

B. D. N., Syracuse: Julia Marlowe was born in Colbeck, Cumberlandshire, England, but came to America when five years old. She made her debut under the stage name of Frances Brough as Sir Joseph Porter in Pinaford, with a juvenile opera company.

N. P. F., Evansville: (1) Lillian Russell made her debut at Tony Pastor's Theatre in 1880. (2) Madame Januszewska presented Paul Kastor's dramatization of Guy Mannering at the Lafayette Square Opera House, Washington, on Oct. 21, 1889.

R. A. P., Cleveland, O.: Our Boys was played for 1,362 nights, closing at the Vanderveil Theatre, London, on April 18, 1879. The most recent performance in New York took place on April 6, when it was given in Italian by Novelli and his company at the Lyric Theatre.

C. F. W., Auburn, N. Y.: When the positions are of equal importance, a woman is always given the preference over a man in the assignment of dressing rooms. In most companies women are given preference over men, without regard to their relative positions in the company, except when the star is a man.

K. F., Toledo: You might persuade the manager of the vanderbilt theatre in your city to give you an opportunity to try your work at a matinee, using not more than twenty minutes, and doing only short, snappy songs. This will give you an idea of how such an act would go, and you can tell whether it would be worth your while to come to New York. This would be as good a time as any to come New York, as, if you got an opening you might be able to book for next season. The salaries in vanderbilt are regulated by the talent or popularity of the performer. You might begin at \$25, and if you scored heavily the first week your second week's salary might be four times as much. It is very hard to get an opening, and you may have to spend several weeks in New York before having an opportunity of showing what you can do.

E. C. B., Chicago, Ill.: Men and Women was first played at Proctor's Twenty-third Street Theatre, New York, on Oct. 21, 1890, with the following cast: Israel Cohen, Frederic de Belleville; William Prescott, William Morris; Edwin Seabury, Orrin Johnson; Mr. Pendleton, Leslie Allen; Mr. Reynolds, W. H. Tillard; Mr. Bergman, Arthur Hayden; Mr. Wayne, E. Mackey; Calvin Stedman, R. A. Roberts; Lyman H. Webb, Henry Talbot; Stephen Rodman, Frank Morland; Col. Zachary T. Kip, M. A. Kennedy; Dr. Dick Armstrong, T. C. Valentine; Sam Deafeld, E. B. Buckstone; Arnold Kirk, Emmett Corrigan; Crawford, E. J. McCullough; Messenger, Louis Haines; Roberta, A. E. Newton; John, Richard Marlow; Agnes Rodman, Sidney Armstrong; Dora, Maud Adams; Mrs. Kate Deafeld; Odette Tyler; Margery Knox, Etta Hawkins; Mrs. John Prescott, Annie Adams; Mrs. Kirk, Lillian Chantere; Lucy, Winona Shannon; Julia, Gladys Eurelle.

CURRENT AMUSEMENTS.

Week ending May 11.
ACADEMY OF MUSIC—The Prince of Pilsen—24 weeks—9 to 14 times.

ALHAMBRA—Vanderbilt.

AMERICAN—The Curse of Drift.

ASTOR—Before and After—72 times, plus 4th week—21 to 28 times.

BELASCO—The Rose of the Rancho—20th week—125 to 180 times.

BIJOU—Alla Nazimova in Contes Coquette—6th week—36 to 48 times.

BROADWAY—Anna Held in The Parisian Model—20th week—173 to 179 times.

CARNEGIE HALL—Musical Recitals.

CASINO—Louis Mann in The White Hen—12th week—66 to 94 times.

CIRCLE—Wine, Woman and Song—24th week.

COLONIAL—Vanderbilt.

THE USHER.



The idea developed in *The Man* recently by Mrs. L. E. Morris, of Olney, Philadelphia, for a clubhouse in that city—to be followed by others in other cities—for the use of young women of the stage who find adequate accommodation at reasonable rates difficult or impossible on tour, has not, apparently, been taken up by those in the theatre whose operation alone would make such places useful.

There would seem to be no doubt either about the desirability of such clubhouses, managed wisely, nor as to their self-sustaining possibilities under right direction.

Mrs. Morris, according to an article in the *Philadelphia North American*, was recently visited at Olney by a number of young women in the chorus of a traveling company. These young women agreed that there would be no difficulty in securing enough guests to make such a temporary home or club pecuniarily successful if a suitable house, furnished for convenience along the lines suggested by Mrs. Morris, could be secured, as it is difficult in most cities outside of New York to find good accommodations at rates within the ability of most young women in the theatre to pay.

Several young women in a prominent music comedy have tried the co-operative plan of living during engagements in Boston and Philadelphia. They call it "housekeeping" on a modest scale. With one servant, the young women doing most of their own work, they have paid on an average but \$3 for living expenses, including a furnished house in each city.

The propagation of an idea like that put forward by Mrs. Morris sooner or later should have practical results.

•

They closed a political campaign in Baltimore last week, and vaudeville was a feature of it.

At their final "rally" the Republicans interlarded speeches with playlets, "turns" of various sorts and songs, professional performers playing this part in the event.

The Mirror not long ago chronicled an even more intimate association with politics by George Alexander, the London actor-manager, who proved so good a campaigner that he won his way to a membership in the London County Council.

It is rumored that Mr. Alexander is so pleased with his political preferment that he is inclined to press it further, with Parliament in view.

There is no reason why players should forego political ambition and decline to appear in politics practically.

Laws that affect the theatre and its profession are in process of making all the time by local and general legislative bodies, and members of the profession, where it is possible for them to maintain permanent residence, might well enter this arena for as many reasons as actuate other citizens.

•

The decision of the Interstate Commerce Commission against the "party rate" on railroads, a rate which theatrical companies have long enjoyed, will increase the cost of travel to the profession in certain localities.

The legislation affecting railroad charges in various States, however, during the past year will in a measure offset the decision against the party rate.

Indiana, Ohio and several other States have made it unlawful to charge more than two cents per mile for railroad passage, and thus in these States theatrical companies will practically have no greater expense for fares. Farther west and in the Southwest, however, in States where the railroad charges have not been affected by legislation, the increased expense of travel to companies will be considerable, owing to the abolition of the party rate.

•

A Springfield, Mass., clergyman preached a sermon the other day, in the course of which he declared that "the theatres are worse than the saloons."

This preacher may have a comprehensive knowledge of many things, but it is apparent that he knows really as little about the theatre as he does practically about the gospel of Christianity.

It would seem, from the leading features in the sensational newspapers of the country during the past few days, among other things involving the criminal elopement of a clergyman from Long Island with his ward, a girl whose age makes him liable for arrest for abduction for immoral purposes, and the discovery in Delaware of an illicit love letter written by a preacher to a young woman of his flock—a letter so compromising that the preacher at once fled the neighborhood—that

those of the cloth who are disposed to impertinently criticize various other institutions and talk on generalities, would better stick to more pertinent and particular texts, and hold forth among other things on the cardinal sins.

•

The enterprise of the big shops that are the delight of women and the distraction of men sometimes leaves of theatricalism.

It was not so long ago that moving picture shows and the like were given in some of these places; at Christmas time professional magicians and other wonder workers are sometimes called in to please the youngsters who are apt to tire while the mothers go their indigestible rounds; and at least one great "store" gives very good concerts regularly in a hall planned for the purpose.

Now a Brooklyn shopping place, in lieu of offering entertainment of its own, has established a theatre ticket booth in which may be had seats for the more prominent metropolitan attractions of the moment.

Time taken to secure theatre tickets in the regular way is time taken from other duties—and from shopping.

RED MILLS AND YANKEE DOODLES PLAY BALL.

To the tooting of horns, the raucous gurgles of ratties, the chirks of feminine voices, and the stammering tones of James J. Corbett, the baseball game between the Red Mills and the Yankee Doodles took place at the American League Park, on May 10. The game was played for charity—to add to the Actors' Fair Fund, but there was not much charity in the weather. The game began in a downpour, continued in mud puddles, and finally ended abruptly in a shower. During these meteorological changes some baseball was played.

The most distinguished performance of the afternoon was given by Fred Stone, who played first base. In the second inning a high foul floated out Stone's way. Nothing daunted, the intrepid player dashed through two lakes, splashing up the water about him into little fountains, dashed the wily sphere safely, and then, in an exuberance of feeling, made a back plunge into the breakers, tossing the waves high over his head. This same gentleman a little later again showed his versatility by stealing home from third. There was some debate over the decision between the Yankee Doodles, Mr. Corbett, and the grand stand, but Corbett wisely took into consideration the length of Stone, and realized that his thumb, which rested securely on the plate, was safe, though his heels, somewhere down near third, were out. Kennedy, who caught for the Red Mills, and without mask, played splendid ball. Thanks to the weather the pitchers were somewhat wild, and there were frequent bases on balls and wild pitches, especially in the first two innings.

The uniring of Corbett was distinguished by a clarity of tone value, a long mackintosh and a constant demand for cigars, in the latter of which he seemed in favor of the Red Mills. There was some hissing by the audience and some cries of "get the hook" but in the main he gave satisfaction. He was ably assisted by David Montgomery, who stood behind him and held over him a large umbrella. He also assisted Corbett in tossing the ball back and forth between them during the intermissions.

The game, which was to have gone seven innings, terminated during the last half of the seventh because the Yankee Doodles refused to play longer in the rain, which had started again. The Red Mills contended that since it had begun in the rain it should conclude likewise. Besides, they were two behind in the score, had two men on bases and only one out. Corbett, therefore, under the new rulings made for the occasion, declared that the game was forfeited to the Red Mills, 9 to 6. The actual score at the time was 8 to 6. The line-up: Red Mills: Kennedy, catcher; Emerson, third base; Clarke, pitcher; Kelley, short stop; Stone, first base; Lawrence, right field; Marr, second base; McGee, left field; and Don, center field. Yankee Doodles: McNish, center field; Mex, right field; Gosh, left field; Crandall, third base; Barry, short stop; Thompson, second base; Doyle, first base; Miller, catcher; Miller, pitcher. Over a thousand dollars, it was said, was realized by the game.

ELsie JANIS TO SUE TELLER.

Mrs. James Bierbauer was appointed last week by Justice Keller, of the Supreme Court, Brooklyn, as guardian ad litem to bring suit on behalf of her daughter, known on the stage as Elsie Janis, against Leo C. Teller, manager of the Broadway Theatre, Brooklyn, for \$775, representing a week's salary. Miss Janis was playing an engagement in The Vanderbilt Cup at the Broadway Theatre during the week of April 8. She alleges that her contract with Liebler and Company expired on Friday, April 12, and that Teller, in order to induce her to remain in the cast until the end of the engagement on Saturday evening, agreed to pay her a full week's salary. Miss Janis agreed to this arrangement, but says that Teller refused to pay her, on the ground that he had been served with a court order compelling him to withhold the money, procured by Liebler and Company, on their assertion that the comedienne had broken her contract with them.

NEW THEATRE FOR HARLEM

Charles E. Blaney will be the lessee of the new theatre which Harry Levey has planned to erect on part of his holdings at Lenox Avenue, 125th and 126th streets. Mr. Levey controls under long lease a plot 100 by 120 at the southeast corner of Lenox Avenue and 126th Street, together with the two buildings at 73 and 75 West 125th Street, connecting at the rear with the larger plot. On a small plot, 35 by 85, at the immediate corner of Lenox Avenue and 126th Street there will be erected a building, which has already been leased to Park and Tilford for a long term. On the remainder of Mr. Levey's holdings the new theatre will be built, with an entrance from 125th Street. The structure will cost about \$350,000, and will contain a large restaurant and rathskeller. Work upon it will probably be begun within a few weeks.

MEETING OF METROPOLITAN OPERA COMPANY.

Eight stockholders, representing 8,925 shares of the Metropolitan Opera and Real Estate Company, at a meeting held on May 8 re-elected the Board of Directors of last year. W. Bayard Cutting presided. The directors elected for the coming year are George F. Baker, G. G. Haven, Charles Lanier, H. A. C. Taylor, George Peabody Wetmore, August Belmont, A. D. Julliard, J. P. Morgan, H. McKean Twombly, George S. Bowdoin, Luther Komatz, D. O. Mills, and W. K. Vanderbilt. The rumor regarding the retirement of Conried was declared by one of the officers to be unfounded and not even discussed. Conried's contract has still four years to run, the original contract of five years having been extended to eight years, four of which have elapsed.

JESSIE MAE HALL'S PLANS.

Al Trahern, manager of Jessie Mae Hall, last week arranged with Harry Doe Parker's Booking Exchange to book Miss Hall in a new Western musical comedy-drama, entitled *The Cutest Girl in Town*, opening Sept. 28. A complete production will be carried, and the company will include eight show girls, who will assist Miss Hall in her singing numbers. Charles Mark Thall has been engaged to go in advance of the company.

THE LONDON STAGE.

American Plays and American Players—Sothern and Marlowe's Success—Gossip.
(Special Correspondence of The Mirror.)

LONDON, May 4.

By way of compensation for our tearful lamentation of Edna May's "farewell former" at the Aldwych last Saturday night (when Edna and the stage from which she was forever farewelling were alike buried beneath floral tributes), America has sent us this week a couple of wagons end, therefore, welcome plays. America has also sent us certain other welcome things this week, including several thousand American citizens, a couple of thousand of whom landed just before I started this epistle.

The first American play of the past week was the long expected *Mrs. Wiggs of the Cabbage Patch*, which was presented at Terry's Theatre last Saturday by Manager Gaston Mayer, who as a rule gives his managerial mind to French productions in this city. I will here confess to *Mission* readers that, knowing what I know of the difficulty of getting English playgoers to understand and enjoy an American dialect so noisy of the soul as this blue grass Kentuck play is, I was rather afraid whether it would catch on here. Speaking for myself, I always heartily enjoy the American humor, no matter in which State it has been raised, but I have so often found London playgoers, and especially London critics, unable to grasp the true inwardness of plays of this kind. I am, therefore, all the gladder to be able to assure you that *Mrs. Wiggs* and the *Cabbage Patch* at once caught on with no uncertain catch. Playgoers and critics alike throughout the week have united in praising this most enjoyable comedy, and it is being played nightly to roars of laughter and thunders of applause.

Mission readers, of course, need no description from me of *Mrs. Wiggs* and her *Cabbage Patch*. It is enough that I should describe to you how this popular and brilliant American company was received. I rejoice to tell you, in the first place, that Mrs. Madge Carr Cook has already become a tremendous favorite by reason of her delightful and perfectly natural performance of *Mrs. Wiggs*. "Why, she doesn't act at all," said a young playgoer to me just now. This I take to be a tribute to Madge, who promises not only to be increasingly popular, but also to be beloved by London playgoers. Fine scoring was also made by Bosie Barricade as Lovy Mary, Grace Grimes as the long, thin Mrs. Eichorn, Bertha Livingston as the round little Mrs. Schultz, Louis Closter as Miss Harry, Frederick Burton as Mr. Stubbs (who rejoices that the pants he borrows for his wedding have "been through the ordeal afore"), Frank Conner as Mr. Bob, and Richard Allen as the matrimonial agent, Hunkerdukin Jones. Indeed, the whole strength of the company achieved success, and Mrs. Wiggs and her friends and neighbors seem likely to occupy their London cabbage patch for many months to come.

The second new American play, also joyfully welcomed, was Brewster's Millions, which Prentiss Charles Frohman presented in the middle of the week at his Hicks' Theatre. The company engaged in acting this droll concoction is (almost) quite English, you know. For example, Gerald Du Maurier plays Montgomery Brewster and plays it for all it is worth, which is a good deal. It is indeed a fine impersonation, and in it young Gerald has made a companion fit to his Raffles. Among others who achieved success in this quaint comedy, written around the "Little Brothers of the Rich," were J. L. Mackay as Charlie Harrison, Louis Goodrich as Arthur Goldin, F. Percival Stevens as Joseph McCloud, George Lestocq as Frank Bragdon, Courtenay Foote as Tommy Smith, Edward Sasse as Mr. Grant, Clarence Blaketson as Colonel Drew, Webb Darleigh as Captain Perry, Mollie Lowell as Mrs. Dan de Mille, Beatrice Agnew as Margaret Grey, Hazel Thompson as Barbara Drew, and Edna's sister, Jane May, as the type-writer, Miss Boynton.

Brewster's Millions, with its quaint idea of the formerly impudent hero's frantic struggles to spend a quarter of a million in one year in order to gain two more millions, has been received rapturously by all the audiences up to date and by all the London critics except one. This one was the critic of that high-toned three penny journal, the *Times*, generally known as The Thunderer. The *Times* critic had a ridiculously severe and snifly notice of Brewster's Millions, and yesterday the same paper distinguished itself by a most ridiculously cruel criticism of a new comic opera called *Lady Tatters*, just produced at the long closed Shaftesbury, where The Belle of New York, produced nine years ago was, until *Lady Tatters*, almost the only great success that theatre has had for many years.

As a matter of fact, *Lady Tatters*, written by Herbert Leonard and composed by Walter Slaughter, is a clever, interesting and melodious piece of work, containing much more story to the square inch than is usually seen in this class of play. It is a play of the times of England's so-called "merry monarch," Charles II, who, I need not remind you, was one of the biggest scoundrels and blackguards who ever disgraced the English throne.

As in most plays of that period, the royal Charles is painted as respectable, rather than otherwise, and his association with the heroine and other ladies of the piece is creditable rather than the opposite. The King, in a certain episode, gives the title of the play to the heroine, who is a strolling player first known as Tatters only, and afterward posing as a young aristocratic lady who is really dead. Tatters undertakes this personation task in order to help a perplexed and proscribed Royalist, who by means of this little fraud is enabled to regain his estates, etc. The story is told dramatically and sequentially, and when a little more true comedy has been dropped in, especially for leading comedian, Walter Passmore, and leading comedienne, the merry and fascinating Marie George, *Lady Tatters* will be a really clever and deserving comic opera.

The above named two comedians nevertheless contrived to score heavily, and others who achieved success are Claudia Lassel as the sweet singing Tatters; the lovely Louis Pounds, as a sort of female cavalier; Johnny Danvers (uncle of the late Dan Leno), as a comic sergeant; Sydney Brough (son of dear old "Lai"), as King Charles; Herbert Sparling as Rochester; Oscar Adey as Ludlow; Ivor Forster (a fine singer) as the captain hero; Algernon Newark as a comic landlord, and Courte Pounds in a sort of Jack Point character called Dick Harold. The lyrics, by Roland Carse, are neatly penned, although perhaps somewhat too punful for this class of work. Slaughter is always at his best in music of the old English type, and I am inclined to think that his music in *Lady Tatters* is the best old English kind of music he has yet given us.

I am glad to be able to report that the Sothern-Marlowe combination is doing far better business and have been making far more successes at the Waldorf this week than they did last. They started their second week with *As You Like It*. That is to say, Julia did, for Edward did not appear in that play. Nevertheless, the same daily paper critic who last week described that experienced English actress, Kate Phillips, as an American actress and denounced her this week, denounced the aforesaid Sothern for playing Orlando. Which he didn't play, the part being taken and very well taken, too, by that very useful and very versatile young actor, William Lewis.

As in the case of *Viola* (*Twelfth Night*), Miss Marlowe showed us as Rosalind what a fine, sweet voiced comedy actress she is. Her Rosalind was indeed a most beautiful performance, and I am glad to report that most of the critics (like the audiences) agree with me on this point. Among others who did well in this wondrous woodland play were Mr. Reicher as Frederick, Mr. Crawley as an interesting but an unwashed-looking Jaques, Mr. Vibart as Touchstone, and Mr. Buckstone as William. I apologize for all these "Misters" without any front names, but front names seemed to be barred on the Waldorf programme, and where I do drop in one or two

front names it is only because I happen to know them myself.

On Wednesday night there was given the most interesting performance of the Sothern-Waldorf group, for on that evening Sothern gave us his idea of Hamlet. Like many others, I found this impersonation deeply interesting, for although Edward is not exactly a perfect Prince of Denmark he is nevertheless in many respects one of the best we have had here for some time. In all the great soliloquies his rich voice told splendidly and without the slightest attempt at rant. I didn't like him so much in the mad scenes; he seemed to make his assumed madness too obvious. Strangely enough, in the conversational parts of the second and third acts, Sothern dropped into sententiousness. In the last act, however, he pulled up again and made an excellent finish. Miss Marlowe, although a somewhat staid and womanly Ophelia, gave all the chief scenes beautifully, again showing what good work she can do when she has good material.

On Thursday night these two stars appeared in Romeo and Juliet, Miss Marlowe being a most delightful Miss Capulet and giving with her golden voice rich effect to the golden lines allotted to her. I found Sothern's Romeo picturesque and in many ways interesting, but he was far too poetical and calm a Romeo for my fancy. Even in the wonderful balcony scene he didn't entice worth many cents. And yet what a chance for enthusing this greatest of all love scenes affords! Among other interesting impersonations were the Mercutio of Mr. Lewis, the Tybalt of Mr. Eric, the Capulet of Mr. Dawson, the Paris of Mr. Howson, and especially the Friar Laurence of that fine all-round actor, Mr. Crompton, and the artistic and lovable Nurse of that experienced English (or rather Scottish) actress, Mrs. E. H. Brodie.

MAN.—The aforesaid critic who described *Sothern's Orlando* which wasn't Sothern's, newly distinguished himself this morning in his notice of the last named tragedy that he would rather express his opinion of Miss Marlowe's abilities when he sees her in a better part! Great Scott! (or, rather, ditto Shakespeare!) In Juliet, then, so poor a part, forsooth!

The only other production calling for mention this week is *A Tight Corner*, written by Herbert Stevens for Mr. and Mrs. Kendall, who gave the first London performance thereof at the Coronet this week. And there is no need for much mention of this, for it is a play altogether too trivial, too commonplace for two such players as those. Fancy the ever-artistic but ever sedate Mrs. Kendall figuring as a slangy, cigarette-smoking, altogether fast and foolish wife! Why, my playing mind reels at it. I love my Madge Kendall (the youngest of a family of twenty-two children, the late dramatist, Tom Robertson, being the eldest) and I cannot bear to think of her wasting her great abilities on play written pabulum of this sort. So, no more of that.

At the moment of mailing all England (to say nothing of its colonies) is laughing consummately (when it is not ragingly indignant) at our Lord Chamberlain's fresh attack on that hilarious but harmless work, *The Mikado*. His Chamberlain has just withdrawn the license of that fine Gilbert-Sullivan work because he thinks, forsooth, that it might offend Japan, whose popular Prince Fushimi has just started a holiday in London. Prosecutions are looming for certain professionals (and even amateurs) who have dared to Mikadofy this world. But more anon. In the meantime "Syannin"—if that is the Japanese way to spell "An Revoir!"

A YOUNG ACTRESS IDEAS.

Mary Frances Boyce, a young woman socially prominent in St. Louis, who has spent some time on the stage, and is an earnest student of the theatre, was a guest at the monthly dinner of the St. Louis Artists' Guild the other day, and was requested to tell its members something about her experiences in climbing the theatrical ladder.

Miss Boyce said she was not so much interested in herself these days as she was in the twenty years to come during which she hoped to become an actress. "I think," said she, "we can attain in some measure to the title of 'actress' in twenty years of hard study and tireless effort." Quoting the laconic but expressive remarks recently attributed to Ellen Terry when requested to advise dramatic students: "Were I to say one word I should say 'work'; two words, 'be patient'; three words, 'don't be vain'." Miss Boyce continued as to the meaning of Miss Terry:

Work. There is an infinity of it to be done. You must learn to use your body. It is your instrument as a violinist's violin is his. You must get control over your eyes, your hands, your voice; teach them to convey your meaning clearly. These things are, however, quickly learned. For instance, the first time I went to see a scene, I, as the young wife of the piece, had to turn to my husband, with whom I had been quarreling through three acts, and say "The woman whom she wakened loved the man, and always will," whereupon he took me in his arms, and I, grasping the printed part in one of them, got my two hands up between us and cried: "What will I do with my hands?" And the very next time we repeated the scene I knew just exactly what to do with them.

As to "Be patient." I can't tell you much about that save that you must learn patience, as



THIS WEEK'S ATTRACTIONS.

Pastor's.

Charles J. Stine; Olive Evans and company; Myles McCarthy and company; Hammond and Forrester; Carter, Taylor and company; Mr. and Mrs. Browning; Jeff and Lavene Healey; Killie Trio; George and George; Carey-Cotter Trio; Raymond and Hess; Butler and La Mar, and Kallinowski Brothers.

Keith and Proctor's Union Square.

Eight Vassar Girls; Truly Shattuck; Estelle Wordett and company; George Wilson; Emma Francis and her Arabs; the McNaughtons; Vernon; Musical Aviots; Lawson and Namon; Rex Fox; Keiso and Leighton, and Green Brothers.

Keith and Proctor's Twenty-third Street.

Houdini; Joe Welch and company in At Ellis Island; Ernest Hogan; Emmett De Vay and company; Onlaw Trio; Carlisle's ponies; Keeley Brothers, and Nora Kelly.

Keith and Proctor's Fifty-eighth Street.

The English Pony Ballet; Herzog's horses; the Great Buckner; Miss Norton and Paul Nicholson; T. W. Eckert and Emma Berg; James Richmond, Glenroy; Anna Laughlin, and Franklin and Rockwell.

Keith and Proctor's 125th Street.

McMahon and Chappelle and their Minstrel Maids; Motoring; William J. Kelley and company; Smith and Campbell; Carl and Marie Ohm; Scott and Wilson; Wallis and Street, and Dennis and Smith.

Hammerstein's Victoria.

Nat M. Wills; Louis Simon and company; Ed. F. Reynard; Carlton Macy and Maude Hall; Four Huntingts; La Belle Blanche; Caron and Herbert; Frosini, and Black and Jones.

Alhambra.

Ethel Levey; Thomas J. Ryan-Richfield company; Sisters O'Meers; Billy Van; Howard and North; Harry Tighe's Collegians; Brown, Harris and Brown; Whitman Sisters, and Marena, Nevarro and Marena.

Colonial.

Alice Lloyd; Emmett Corrigan and company; Eddie Leonard and company; Vinie Daly; Big City Quartette; Bard Brothers; Shean and Warren; Delmore Sisters; and Swan and Bamford.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Marceline, Sie Hassan Ben Ali's Arabs, the Dunden Troupe, Barlow's elephants and others.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—The most interesting item on the bill last week was the first presentation in Manhattan of a new sketch by Homer B. Mason, Marguerite Keefer and company. It is called A Hero, and was written especially for the Mason-Keefer company by Porter Emerson Browne. Mr. Browne has a command of original siang that puts him in a class with George Ade, and almost every new expression used in the sketch was eagerly caught up by the audience. Many people made mental memorandums of some of the best lines for future home use. The plot, which was published in *The Mirror* a few weeks ago, deals with a little adventure between "Spider"; McCann, a retired pugilist; Monty Fisher, a wealthy youth, and Hortense Stuyvesant, a national girl who will not marry Monty unless he becomes a hero. "Spider" rescues Monty from an automobile accident, and in spite of the latter's protests fixes up a scheme by which the girl will think her lover had done a noble deed. She sees through the deception, but owing to the convincing arguments of "Spider" decides to marry Monty after all. Upon this slight framework is built up a series of incidents that are funny in the extreme, some of the bits of business being uncommonly effective. Mr. Mason's make-up made a hit before he uttered a line, and no one would ever suspect that he is the same man who has amused us in the past as the slick young burglar in *Hooked by Crook*. He played his part with just the right touch, and every line he spoke brought a hearty laugh. Miss Keefer was, as usual, a picture of feminine loveliness, and did what she had to do in her own charming way. Henry Travers as the rich young man was excellent. Vesta Victoria was the headliner and held the boards for thirty-five or forty minutes at every performance. "Man, Man, Man," "Billy Green," "Poor John," "It Ain't All Honey," and the "Summertime" song were especially well received, and the little English artist received a series of ovations. Billy S. Clifford showed a vast improvement over former appearances, and enjoyed a large measure of success. His "O, O!" song, in which the audience is forced to join in the chorus in spite of itself, is a gem of its kind and insured the comedian several hearty recalls. In calling upon the spectators to join in Mr. Clifford showed a freedom from restraint and a magnetism hitherto unexpected. The Zasell and Vernon company scored a hit in their pantomime skit. The Elopement, in which many good, old-fashioned, sure-fire tricks are used. The Great Bernard showed his manikin theatre, which he works entirely by himself. It is a remarkable performance, and its demonstrator deserves high praise. Charles B. Carter and Louise Taylor and a "company" consisting of trained dogs, offered a skit called At Camp Rest. Mr. Taylor makes a fairly good tramp and Miss Taylor is a conventional soubrette. Many gags that have seen long and honorable service in vaudeville are used, but they were laughed at in spite of their age. The skit is billed as "new and novel," and the programme calls special attention to the automobile used, which is made of a dry goods box and a flour barrel. Maude Lambert sang a few songs neatly. The Ahmearns opened the festivities with an elaborately set dancing act. They carry three special scenes that make a rather small act seem very important. The turn as a whole is neat and pleasing, and the three performers work hard. Coakley and McBride in their talking and dancing turn and the kinograph were also in the bill. The houses were uniformly large.

KEITH AND PROCTOR'S UNION SQUARE.—Lila Leigh and company presented for the first time in New York a new sketch called *Kid Glove Nan*, written by Edward Elmer. The scene is laid in a fashionable boarding house in New York city kept by Mrs. Foley. One of the boarders is named Mrs. Matheson, and as she seems to have plenty of money Mrs. Foley has the highest respect for her. A detective calls on Mrs. Foley and informs her that the police suspect that Mrs. Matheson is a famous female burglar known as "Kid Glove Nan." Mrs. Foley is horrified, but is forced to help the detective unravel the mystery. Mrs. Matheson returns from the opera, and thinking that Mrs. Foley and the servants have gone to bed, gains entrance to the apartment adjoining her own, in which are rare jewels

belonging to a man who had once befriended her. She blows open the safe with nitro-glycerine powder, and is surprised by the detective as she is glancing over the loot. She makes a brave attempt to keep cool, but finally breaks down and tells the story of her life. She had been wronged, had a child that had been placed in an orphan asylum, and had taken to stealing for a living. It turns out that the detective who has her under arrest is the long-lost orphan boy, and he has to decide matters very quickly. When the patrol wagon rolls up he dismisses the policemen, telling them through the door that it is all a mistake, and, the woman having promised to reform, he holds her to his breast as the curtain falls. There are many effective moments in the piece, and Miss Leigh took full advantage of the opportunities afforded her. The play is potentially a monologue for her, and she plays her role in a most convincing way. Edward Elmer, the author of the sketch, played the detective cleverly. Mary Davenport appeared as Mrs. Foley. The sketch was well received, and Miss Leigh should have no difficulty in finding it in the best houses. Ethel Levey was the headliner, and her songs were favorably received. Lilla Seiblin, the "bathing beauty," assisted by her clever maid-servant comedian, scored heavily in her diverting specialty, which has been vastly improved in every way since it was first seen here. Louise Raffin's monkeys, including one that does a funny disrobing act; Smith and Campbell, really funny comedians; Harry Tate's company in Motoring, and the Bates' Musical Trio, who use some novel effects, were also prominent in a bill that included Walter Daniels, impersonator; Remond and Gandler, soubrettes; the Six Glissartettes, acrobats; Frances Knight, vocalist; the Sawdasis, Japanese acrobats; the Boldens, colored performers, and the motion pictures.

PASTOR'S.—Daisy Harcourt, trim, gipsy, clever and piquant, captured the hearts of the Pastorlies and made them her willing slaves. In addition to her regular songs she sang "A Little Bit More," in the chorus of which all hands joined with a will. Her first song, which treats of the utter nonsense of bothering with work of any sort, brought a ready response from the denizens of the upper portion of the house. Buck Shaffer and Mabel Trimmer were an extra attraction and offered their amusing little act successfully. Doyle and Emerson have a pretentious hoop-rolling and juggling specialty (with a special setting) that is above the average. They have a number of exceedingly good tricks, and the act as a whole is worthy of praise. They have a female assistant who seems very shy of the footlights and ventures only a foot or two beyond the wings. Campbell and Kenny brought one back to the good old days of Barry and Fay. One of them is tall and thin and the other is short and fat, and they made the most of the contrast after the fashion set by Barry and Fay many years ago. The dialects of both men are good and they work very hard, winning plenty of laughs. They came very near spoiling the good impression they made at the start by singing some rather poor parodies, but the last one was such an odd conceit that they got a double recall on it and had to sing the chorus over again. With an improved line of conversation and first-class songs they would be at the top in no time. An excellent burlesque magic act was offered by Adams and Mack, who carry a special drop and some good apparatus. The act is lively and was well liked. Herbert Bert Lennon made up before the audience and gave accurate imitations of Junie McCree and Billy Van, the minstrel. He also recited "Banty Tim" in costume effectively. Frank Whitsome continued to hold his own as the only dancing violinist and had to come back twice to bow his thanks after his strong finish. George Cunningham and Geneva Smith made a hit with a lot of nonsense, in which Mr. Cunningham's ability to knock himself about without finishing his career suddenly is the strong feature. Mr. Cunningham has been treating himself very roughly for a good many years, but seems to thrive on the violent exercise. Other numbers were the Kimball Brothers, musicians; the Harringtons, ring artists; Williams and Pullman, Ethiopian comedy and duo; Statzman and Crawford in a sketch, and the vitagraph, showing "The Stolen Pig" and other pictures.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Julius Steger and company, in The Fifth Commandment, as usual scored a huge success. George B. Reno and company were equally popular in quite a different line of work. Charles E. Middleton, Lear Spillmeyer and company offered a new act, written by Mr. Middleton, called A Texas Wooing. The scene is laid in Texas, and the story concerns the courtship of a Virginian girl by a typical Texan. A novelty is introduced in the shape of an Indian villain impersonated by Wounded Buffalo, who appeared according to the programme, "by special arrangement with the United States Government." His principal business in the act is to attack the girl and be shot by the hero. The story of the play is neatly told, but by far the best feature is the splendid singing of a high-class ballad by Mr. Middleton, who has a voice and method very far above the average in vaudeville. Another new act was that of Manuel Roman and John Dore, recruits from the field of minstrelsy. It is called On Music Row, and is in three scenes, showing Twenty-eighth Street, the song-testing room of a music publishing house, and the main street of a small city with a minstrel parade going on. The act is designed to catch the fancy of those who like popular music, and Mr. Roman's robust tenor was heard in several good selections. Mr. Dore dances well, and both men make frequent costume changes. There is a negro porter, played by St. Merritt, and Mand Allen appears as a pianist. Minnie Lee is a soubrette. Special scenery is used, and the act is well put on. Others in the bill were Foster and Foster, George Wilson, Majestic Trio and Fortune and Davis.

KEITH AND PROCTOR'S 125TH STREET.—William J. Kelley presented for the fourth week of his engagement The Ingrate, by Genevieve G. Haines. It tells the story of a youth who proves ungrateful to his best friend and benefactor, and winds up by shooting himself in the latter's apartments. There is also a hint of a dawning love affair between the ingrate's sister and the generous youth with the kind heart. Mr. Kelley was his usual easy, polished self, and added another hit to his list. E. K. James as the good-for-nothing, William Herbert as his father, and Clara Blandick as his sister gave good support. Willy Pantz and company offered something new and excellent in the acrobatic line, with comedy trimmings, the act being loudly applauded. Other familiar and entertaining acts were Berzack's Circus, "The" Quartette, Wilson Brothers, Willa Holt-Watkefield, Nita Allen and company, Dora Martini and Murphy and Francis.

ALHAMBRA.—Nat M. Wills made his reappearance in his old field and scored a hit of the most pronounced sort. He has a fine assortment of parades, and his method of singing them is so forceful that even the most dull-witted can hardly fail to see the points of the jokes contained in the lines. Mr. Wills held the stage for over half an hour, and had to sing about twelve songs at every performance. The Main Dears, headed by Louise Montrose, offered their pleasing act. Ed F. Reynard, with his mechanical figures and clever ventriloquism, was warmly applauded. Franco Piper with his spinning banjos, the Baggesens in their plate-smashing turn, Work and Ower, smart comedy gymnasts; Lee Harrison, story-teller; Lester and Manning in The Little Immigrant, and Mills and Morris, the Minstrel Maids, together with good vitagraph views, made up a very attractive bill.

HAMMERSTEIN'S VICTORIA.—Katie Barry topped the bill, and her quaint and amusing personality as well as her carefully chosen songs helped her to carry off the honors. The Eight Vassar Girls scored in their musical act. Wilfred Clarke and company in What Will Happen Next? and Junie McCree and company in The Man from Denver were cordially received. Al. Shean and Charlie Warren, the clever comedians; A. O. Duncan, with his timely ventriloquisms; Hawthorne and Burt, with smart and snappy dialogue; Bellacaire Brothers, fine gymnasts, and John and Bertha Rich, expert dancers, with new views on

the vitagraph, made up the rest of a pleasing programme.

COLONIAL.—Alice Lloyd played a return engagement at this, the house in which she struck the boom that started her popularity in America, and again the audiences were extremely large. Will H. Murray, Blanche Nichols and company were away with the visiting troupe to From Town to Uncle Tom. The Faculty Wives proved as exciting as ever, and Pat Rooney and Marion Bent scored heavily with their country dance and spindrift dancing. Clifton Crozier, monologist; the McNaughtons, the Metrotone Troupes, the Mammoth Duo and the pictures were also in the bill.

HARVESTERS.—The last days and nights of Neptune's Daughter and Pioneer Days are numbered, but the attendance keeps up to the standard. The circus acts are especially strong, and Marcelline continues to work with undiminished fervor.

The Burlesque House.

DOWNTOWN.—The Jolly Green Widows proved an attractive offering and the regular patrons turned out in force to greet them. Ruth Everett, Thompson Sisters, Grout and Grout, the Zarow Trio, and Gaden and Summers scored emphatically. This week Williams' ideals.

CHARLIE.—Wine, Women and Song, with Beulah and Alexander Carr in the principal roles, continues its run, with no closing announcement in sight.

GOTHAM.—The Champagne Girls made their first appearance this season in Harlem, and the patrons were highly amused. This week London Gaiety Girls.

LONDON.—The Parisian Belles, with Sheppard Camp, Al. Rice, Bob Donaldson and others, scored a success. This week Broadway Gaiety Girls.

MURRAY HILL.—The old reliable Bentz-Santley company attracted a series of large audiences, and Colton and Darrow, Marion Blake and others pleased. This week Bowery Burlesques.

MISNER'S BOWER.—The High School Girls drew good audiences, and the efforts of Kennedy, Evans and Kennedy, Hilda Carie, and Howard and Lewis met with favor. This week Yankee Dainty Girls.

MISNER'S EIGHTH AVENUE.—The Tiger Lilles, including Mackey and Moran, George Murphy, and Young Brothers, presented a good entertainment. This week California Girls.

HARLEM MUSIC HALL.—The Transatlantic Burlesques played a successful return engagement to good business. On May 6 Louis Hurtig enjoyed a benefit that showed good returns. This week Dainty Pares Burlesques.

LUNA PARK OPENS.

On Saturday night, although furs were almost a necessity, there was a great throng at the opening of the fifth season of Luna Park, Coney Island's famous resort. The crowd was eager for diversion and patronized the various amusement devices very liberally, especially those that helped to put the blood in circulation. The most popular feature was the Escalator, which is the new name for the old Helter-Skelter. It is set up on a very elaborate scale, with a moving staircase to convey the people to the top of the slide, down which they came in all sorts of positions, to the great delight of the onlookers. The device was formerly one of the free diversions, but 5 cents is now charged for two slides. The free circus in the ring over the lagoon was watched by thousands, the comfort of the "common people" having been greatly increased by the addition of more space for seeing purposes. For those who wished to invest from 5 to 25 cents there were the usual attractions, all more or less interesting, including the Brownie Theatre, the Mountain Torrent, A Trip to the Moon, and many others. The Old Mill is now called the Red Mill and has the same advertising device that is used on the Knickerbocker Theatre. Several important attractions were not in readiness for opening, and the season will not be in full swing until May 26.

Outside of the offices of Frederick Thompson were several immense floral pieces, most of them being from the policemen and firemen of Coney Island, who appear to have a deep regard for the inventor of Luna Park.

Some idea of the magnitude of this amusement enterprise may be gained from the fact that over 2,000 people are employed, including thirty-four young women ticket sellers. It is lighted by 900,000 electric bulbs, and the average attendance every season is about 5,000,000 people.

The opening of Luna Park was the signal for every other place to begin operations, with the exception of Dreamland, which will open on May 18. Bostock's animal arena, which is located in a corner of the Dreamland enclosure, was ready for visitors on Saturday, and enjoyed good patronage. On Sunday, which was fine though cool, there were 170,000 people at Coney Island.

MR. CRESSY'S VIEWS APPROVED.

The following letter has been received from James R. Adams, the well-known clown, who is at present a member of the Hippodrome forces:

I read with great interest in a recent issue of *The Mirror* the letter of Will M. Cressy, and I think he hit the nail on the head. I agree with him in everything he says. I also know of several cases of performers who had gone to great expense getting up new acts, and who were refused an opportunity to show them. Some years ago I arranged a condensed version of *Hiawatha*. I had it played in all first-class theatres all over the United States with success, and when I tried to put it on in Toledo I could not get a showing. I set a few weeks here and there, but for reasons I could not get work enough to keep my little company together, so I gave it up. I had an audience with one manager, and the reason he gave for not booking the act was that he did not like pantomime. The trouble seems to be that managers and agents take up only the acts they like, and caring what the public wants. I note that during the past season pantomime acts have been coming to the front. Pantomime is a great art, and pantomime will always shine when it is done. Slap sticks and stuffed bricks are not pantomime. Look at the success of Ernesto Novelli in New York. Nine out of ten in his audiences could not understand Italian, and yet his clever pantomiming made the meaning of his plays clear to all. Mr. Cressy is on the right track, and a few men like him, who have the courage to express their minds freely and without a subject of so much importance, would do a whole lot toward making conditions better for the performer.

JAMES R. ADAMS.

ATLANTIC GARDEN CELEBRATION.

The Bowery was in a fever of excitement on Wednesday evening last, when the forty-ninth anniversary of the opening of Atlantic Garden was fittingly celebrated. The crowd in the building numbered nearly 5,000, and they were entertained by two brass bands and a special vanderbilt bill, including several headliners who made their first hits at the old house, when they were given opportunities by William Kramer, whose sons are still conducting the resort. Ex-Judge Thomas P. Dinneen made a speech befitting the occasion, and when he gave the signal every man in the place raised his glass, brimming over with beer, and drank to the continued success of the house. This one big drink exulted the contents of fifteen kegs, and the guests gave a mighty cheer for the Kramer boys after the cobwebs had been cleared from their throats. Dozens of prominent vaudeville stars dropped in during the evening to wish the proprietors good luck and to talk over old times.

IMPORTANT BILL PASSED.

The Assembly has passed Mr. Prentiss's bill relative to the admission of children under sixteen years of age to places of public amusement. It provides for the excision of children under that age from places where kinetoscope exhibitions, moving pictures, or any device for the reproduction of music or the production of any other performance, publicly conducted, unless accompanied by parents or guardians.

Anything you want? Try a MIRROR "want." *

HARRY CORSON CLARKE.



The above is a picture of a Western theatre as it appeared during an engagement played there this season by Harry Corson Clarke. Mr. Clarke finished his vaudeville tour of sixteen weeks, which extended from coast to coast, at Hammerstein's Victoria, New York, on April 28. A leading New York paper, speaking of Mr. Clarke's work, said: "Of the newcomers yesterday Harry Corson Clarke was the prime favorite. He is a comedian of the natural sort, with the flavor of spontaneity to his fun. His acting in his farce, *Strategy*, was one of the best bits of comedy work seen here in a long time, and the audience recognized the fact. Player and play scored a hit." Mr. Clarke will play a special stock starring engagement at Toledo beginning May 26, supported by J. J. Rosenthal's company, and will return to vaudeville next season, beginning his tour in September.

"WAR" OPENS IN ROCHESTER.

The vaudeville "war" opened in Rochester last week, and the opposing armies put their best forward in the battle for the dollars. The Cook Opera House, booked by the United Booking Offices, had Houdini, Eva Tanguay, William Gillette's play, The Red Owl, Rose De Haven Sextette, Four Casting Dancers, Searl and Violet Alien, De Witt, Burns and Torrance, and Swor Brothers, and the Lyceum (Klaw and Erlanger bookings) offered the Four Mortons, Will H. Fox, Emma Caron, Eva Dodge, Cook and Stevens, Three Meers, Edward Blondell and company, and Woodward's seals.

The Cook management pulled off a trick on Tuesday at noon that caused a great sensation and resulted in a tremendous boom in business. Houdini, the handcuff expert, announced that at noon on Tuesday he would permit himself to be handcuffed and then leap from the Weighlock Bridge into the canal. Promptly on time Houdini appeared, and in the presence of over 10,000 people he was shackled, jumped into the water and sank. In fifteen seconds he reappeared holding the iron above his head as he swam ashore. His wife and mother witnessed the feat. The newspaper advertising of the rival theatres beat anything ever heard of in Rochester. Robert Hilliard and Grace Van Studdiford

THURSTON STUDIES FAKIRS.



Howard Thurston, the American magician, who has been touring in the Far East for several months, writes *The Mirror* from the city of Benares as follows:

"We are in Benares, on the Ganges, the "Holy City" of India, and right in the heart of the "Land of Mystery." It is modern magic pitted against the original masters of the ancient art of mysticism. It is interesting to note that the illusions of the West are entirely different from the mysterious tricks of the East, and that the Indians themselves are the greatest patrons of our performances, of all the many peoples we have visited. We have just left Calcutta, where we appeared for four weeks at the Theatre Royal, and nine weeks at a native theatre for natives only. Having heard so much about the native conjurers, I determined to investigate the matter thoroughly before leaving India. I therefore rented a large separate room in the hotel and engaged several natives to secure all the magicians they could find. I soon found my room filled with them, and spent many hours watching the tricks of the different conjurers who came. I have learned of several novel effects which will be new in America, and some day I may present them. I am at present investigating the strange stories that are told of a certain Brahman priest and have managed to meet the gentleman through the assistance of an Indian Maharajah or King, who is also interested in magic of the higher order, such as is practiced by the Mahatma or Yogi. Later I hope to give some interesting accounts of this man's 'miracles.' By far the best thing I have witnessed to date is the performance of snake charmers. Snakes of many kinds and sizes are used, but the most important is the cobra, and the most wonderful thing they do is their clever production of several large cobras. The conjurer first produces a great python, some ten or twelve feet long, in a thoroughly mystifying way to the uninitiated, and then begins removing his garments until only a breech cloth covers his loins. This he wraps closely to his body, and as it is but a small strip of cloth, one is quite sure that it would be impossible to have a snake concealed on his person. He then borrows a towel, and throwing it on the floor, begins playing his weird music, accompanied by a grotesque dance. Dropping the music and showing his hands empty, he raises the towel, and after shaking it out throws it on the floor, and a large writhing cobra raises its poisonous head and strikes at its 'producer.' The photograph I am sending with this letter was taken in Calcutta."

STEGER WINS SUIT.

The application by Willis Steel for an injunction to prevent Julius Steger from using the play called *The Fifth Commandment* came up for a hearing before Justice Vernon M. Davis in Part I of the Supreme Court on Monday, May 6. Leon Laski appeared for Mr. Steger and Morris Goodman for E. F. Albee and Martin Beck, who were co-defendants. The papers submitted to the court included the original German plays from which Steger claimed to have obtained his inspiration for the sketch. Affidavits were also presented on Steger's behalf made by George W. Lederer, Lew Fields, E. F. Albee, Martin Beck, Jacob Korn and others, all of them being to the effect that Steger had read to them his present play long before he met Steel. After hearing the evidence Justice Davis denied the application for an injunction, and Mr. Steger will continue to present the play.

"UNCLE JIM" ROBINSON VERY ILL.

"Uncle Jim" Robinson, who is said to be the oldest circus man in America, is critically ill at the home of relatives, Mr. and Mrs. Wilbur J. Wright, on Montauk Street, Hyde Park, Cincinnati. He caught a severe cold last week and has been confined to his room ever since. Mr. Robinson is an uncle of the Robinsons of circus fame, and is a brother of the late John Robinson, founder of the Robinson Circus. "Uncle Jim" in his younger days was a "cannon ball performer," his great strength and agility enabling him to accomplish feats that were considered astounding in those times. He left the ring many years ago, and has since resided in Cincinnati, where his massive physique and erect bearing have always attracted attention. He is ninety-seven years of age.

HAMMERSTEIN CASE CLOSED.

The final hearing on the complaints in the Victoria Theatre case was held on Tuesday last before ex-Judge Lawrence. L. J. Vorhman, Mr. Hammerstein's counsel, called Morris Gest, a theatrical manager, and Arthur L. Fullman, a lawyer, as witnesses. Both men testified that they had seen the performance complained of and saw nothing to warrant the complaints. The case was summed up by the lawyers on Wednesday, and the referee promised a decision within two months. His decision will be of the greatest importance, as the city charter makes no provision for an appeal in a case of this kind. A decision adverse to Mr. Hammerstein would probably mean that the license of the theatre would be revoked, with other penalties in addition.

NEW PARK FOR CONEY ISLAND.

There will be another big amusement park at Coney Island in the Summer of 1908 if present plans are carried out. Last week Samuel E. Klein, of Brooklyn, who is said to represent a syndicate, closed a deal for a large tract of land on the island. The property is just to the eastward of Steeplechase Park and is known as the Michelin estate. It extends from the ocean to Surf Avenue and covers an area of four square blocks. At present there are a number of small buildings on the property, the price of which is said to have been about \$400,000. Mr. Klein said that the people interested in the deal intend to erect an amusement park that will be more than a rival to the three big places now in operation at Coney Island.

"CONEY ISLAND" FOR LONDON.

William A. Ellis, who has been connected for some years with Coney Island enterprises, has almost completed negotiations with a number of London capitalists for the establishment of a resort near London that will resemble Coney Island. The principal portion of the resort will be patterned after Dreamland, and all of the latest amusement devices will be installed. If the London venture proves successful similar places will be established at Liverpool and Manchester.

PARADISE GARDENS OPENING.

The eighth season of Hammerstein's Paradise Gardens, which cover the Victoria and Belasco theatres, will open on Monday, June 3, with "Elevated Vaudeville." Mr. Hammerstein will not carry out his plan for the reconstruction of the Victoria this Summer, and the usual daily matinees will be given in the theatre.

THE SITUATION IN CHICAGO.

This Mirror's Chicago correspondent, Otto Colburn, writes as follows of the vaudeville situation in the Windy City: The vaudeville war—one-sided and all in the newspapers—with Klaw and Erlanger rampant and those inside the breastworks holding their ammunition until they see the color of the K. and E. money, apparently grew livelier last week. An ancient bit of gossip about a new theatre at Randolph and Clark, just north of the Grand Opera House, was revived as news and labeled a "new \$5,000,000 theatre and hotel." This shot was aimed at the Western Vaudeville Association in the Majestic by the statement that Klaw and Erlanger would control it. George W. Lederer manages it, and that it would be devoted to vaudeville. On John A. Hamlin's authority this "rumor" is ten years old; and Lyman Glover says somebody has been going to build a palatial theatre on the same site for at least ten years. It is suspected, however, that K. and E. will show the teeth of opposition here, in vaudeville, if they have to spend millions of other people's money. Their press agents have been remarkably successful of late in firing daily newspaper broadsides at the citadel in the Majestic. It begins to look as if the reported lease of the Auditorium at \$100,000 a year for ten years was only another means of getting a story into the papers that would help Klaw and Erlanger in their efforts to get into the vaudeville combine. Manager Milward Adams says the negotiations are in *situs quo* (a phrase he probably brought with him from Japan). In short, no papers have been signed. It has been published that the man who apparently made the lease was really acting for Klaw and Erlanger. The reporters of the local dailies are looking for stories and Klaw and Erlanger have a good supply aimed at trusts, which do not include them.

UNITED OFFICES SECURE MAY IRWIN.

After negotiations covering a period of several weeks the United Booking Offices have secured the signature of May Irwin to a contract that calls for her appearance in the houses controlled by the Keith-Proctor-Hammerstein-Williams interests for a period of twenty-five weeks next season. The salary has not been announced, but it is safe to say that it is in the neighborhood of \$3,000 per week. Miss Irwin has refused any number of big offers in the past, but the conditions surrounding the contract for next season were so alluring that the comedienne could not resist, and she will be gathered into the fold early in the Fall. During the Summer she will select from hundreds of manuscripts a repertoire of new songs, but will probably retain a few of the ditties that she has been identified with in the past. It is expected that as a drawing card Miss Irwin will break all records.

RAYMOND IS PROSPERING.

Maurice F. Raymond, manager of the Great Raymond, reports that business in the South has kept up splendidly. At Piedmont, W. Va., the company played to a packed house at advanced prices, with the Sells-Forney Circus at Cumberland, twelve miles away, and special excursions as opposition. At Fairmount, W. Va., with the Wallace-Hagenbeck Circus billing to combat, business was capacity. When the company reached Morgantown, W. Va., W. C. Lane, the business manager, and H. L. Reichenbach, special agent, had a lively war of paper and paste with the Wallace-Hagenbeck people. The Raymond paper was covered by the circus people, and then the Raymond representatives turned the tables by smothering the circus showing. Mr. Raymond states that the company broke every house record during a season of thirty-one weeks. The regular season closed at Allentown, Pa. May 11, and after a rest of one week a Summer tour of the Felix Bied Circuit will be begun.

MILE. ARTA IN VAUDEVILLE.

Mile. Regina Arts, who for the past season held a conspicuous place among the singers in Oscar Hammerstein's forces at the Manhattan Opera House, is the first operatic artist of high rank to desert the grand opera stage for the allurements of modern vaudeville. Mile. Arts has been receiving offers for the past few weeks, but not until she was positive that she could make a permanent field for herself in vaudeville did she give the matter any consideration. Mile. Arts will be heard in a costume number, in which she will sing some of the selections from the operas in which she has made successes. Her preparations are expensive and elaborate, and it is expected she will create a furor at her debut, which will take place within a few weeks.

THE LONDON COLISEUM.

The London Coliseum, which has seen many dark days since it was opened a few years ago, will be reopened in the Fall by a private company now being organized by Oswald Stoll. The shareholders are very anxious that something shall be done with the house, as it is costing them about \$50,000 a year in rates and taxes, not to mention other incidental expenses, such as wages for a small army of men employed to keep the building clean and in proper repair. A number of changes and alterations will be made during the Summer, and when the house is reopened the entertainment will consist of vaudeville acts and short dramatic sketches. Two performances a day will be given.

ORPHANS CHEER BUFFALO BILL.

Six thousand orphan children filled seats at Madison Square Garden on Friday afternoon last as the guests of the management. It is needless to say that when Buffalo Bill and his trusty scouts engaged in a battle with the Indians and made the red men "bite the dust," the rafters rang with the cheers from thousands of tiny throats. As the youngsters arrived they were presented with bags of peanuts and popcorn, and the cripples were given extra large portions as well as box seats. Twenty-six institutions were represented, and in the audience were 500 deaf mutes, who enjoyed the exhibition as well as the others, showing their appreciation by waving handkerchiefs and flags.

HIPPODROME TO CLOSE MAY 25.

The New York Hippodrome will close for the season on May 25. Shubert and Anderson announce that they are highly pleased with the success of the house under their management. They took possession of the big playhouse last July, and opened it on Saturday evening, Sept. 1, with a revival of *A Society Circus*, which was followed by the present double attraction, Neptune's Daughter and Pioneer Days, which will have had a run of 295 performances when the season closes. A large number of the chorus girls and other employees will go to Europe in June, a special excursion having been arranged for them at a very reasonable rate.

VERDICT AGAINST COMEDIANS.

The management of the Savoy Theatre in Hamilton, Canada, on Tuesday last secured a judgment against Raymond and Caverly, the German comedians, in the sum of \$500 for alleged breach of contract. The performers were booked for Hamilton, but changed their minds and played in another city. The case has been widely discussed, as it has a direct bearing on the present state of affairs in the vaudeville world.

A WIRE-TAPPER SKETCH.

Arthur Stringer and Burton Emmett are joint authors of a sketch called *The Girl and the Wire-Tapper*, produced on April 28 at the Park Theatre, Johnstown, Pa., by Mary West, Frank Gheen, and Charles Lawrence. The sketch is based upon Mr. Stringer's story, "The Unknown Door."

JAMES E.
ROME AND FERGUSON
Marguerite

VAUDEVILLE.

VAUDEVILLE.

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The Charming

Muriel Stone

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April 29—Empire, Des Moines, Ia.

Doming, Joe—Proctor's, Albany, N. Y., 13-18.
Dennis and Smith—K. and P. 23rd St., 13-18.
Devon, Hubert—Novelty, Denver, 13-18. Novelty, Topeka, Kan., 20-25.
Devlin and Elwood—Bijou, Battle Creek, Mich., 13-18.
Diamond and Smith—Maryland, Baltimore, 13-18.
Dillon Brothers—Shaw's, Boston, 13-18.
Dixon Brothers—Shaw's, Lansing, Mich., 13-18.
Dixie and Fields—Forest Park, St. Louis, 13-18. Donaues, Ferry, Louisville, 20-25.
Dobson and Nichols—Shea's, Toronto, 13-18.
Dorie, Major—Poll's, Worcester, Mass., 13-18.
Dorie and Emerson—Family, Lebanon, Pa., 13-18.
Dracula—Bijou, Winnipeg, Man., 13-18. Family, Grand Forks, N. D., 20-25.
Drew, Dorothy—Orph., Salt Lake City, 13-18.
Du Motte—Star, Homestead, Pa., 13-18.
Duffin, Eddie—Temple—K. and P. 23rd St., 13-18.
Dumaine, The—Keith's, Columbus, 13-18.
Dunbar—Circus, Detroit, 13-18.
Dunker's Castle—Dominion, Winnipeg, Man., 13-18.
Grand, Fargo, N. D., 20-25.
Dundin Troop—Hippodrome, N. Y., 13-18.
Dunn and Glazier—Alhambra, Milwaukee, 13-18.
Dunstan and Leslie—Bijou, Anderson, Ind., 13-18.
Dupree, George and Lloyd—Grand, Milwaukee, 13-18.
Durand Trio—Orph., Monroe, 13-18.
Dylla, J. E.—Globe, Prince, 13-18.
Duprey, Fred—Tivoli, Camden, N. J., 13-18. Family, Scranton, Pa., 20-25.
Eckard and Berg—K. and P. 23rd St., 13-18.
Eckstein, Willie—Temple, Detroit, 13-18.
Edmond, Joe—Atlantic Garden, N. Y., 13-18.
Edmund Sisters—Bijou, Marquette, Wis., 13-18.
Edwards' School Boys and Girls—Keith's, Phila., 13-18.
Elmore Sisters—Proctor's, Albany, N. Y., 13-18.
Ellis and Nolan—Keith's, Cleveland, 13-18.
Ellsworth and Bell—Bijou, Duluth, Minn., 13-18.
Elliott, Senator—Wise, 20-25.
Emerson and Baldwin—Orph., St. Paul, 13-18.
Emmons' Pets—Keith's, Boston, 13-18.
Empire City Quartette—Lyceum, Rochester, N. Y., 13-18.
Englehart, Nan—Acme, Sacramento, Cal., 20-25.
Ernie—Orph., Springfield, O., 13-18.
Esmeralda—Olympic, S. Bend, Ind., 13-18. Bijou, Anderson, Ind., 20-25.
Esmeralda Sisters—Folies Marigny, Paris, Fr., June 1-30.
Eape Brothers—Maj., Ft. Worth, Tex., 13-18.
Evans and Evans—Unique, Eau Claire, Wis., 13-18.
Evans, Charles K.—Columbia, Clifft., 13-18.
Everhart—Trent, Trenton, N. J., 13-18.
Exposition Four—Bennett's, Ottawa, Ont., 13-18.
Fanti Boni Brothers—Atlantic Garden, N. Y., 13-18.
Farley, James and Bonnie—Star, Seattle, Wash., 13-18.
Fay, Eddie—Shea's, Buffalo, 13-18. Shea's, Toronto, 20-25.
Fay, Eddie, and Pierce Boys—K. and P. Jersey City, 13-18.
Fayette and Carr—Park, Johnstown, Pa., 13-18.
Ferguson and Mack—Orph., Salt Lake City, 13-18.
Orph., Denver, 20-25.
Fields and Hanson—Bijou, Dubuque, Ia., 13-18.
Fields and Wooley—Chase's, Wash., 13-18.
Fields, Will—Chestnut St., Phila., 13-18.
Fields, W. C.—Lyceum, Rochester, N. Y., 13-18.
Filkins, Grace—Maryland, Baltimore, 13-18.
Pink, Henry—Orph., Monroe, 13-18.
Fisher, The—Orph., Minneapolis, 13-18.
FISHER, MR. AND MRS. PERKINS—Main St., Peoria, Ill., 13-18. Temple, Ft. Wayne, Ind., 20-25.
Flood Brothers—Cook's, Rochester, N. Y., 13-18. Shea's, Buffalo, 20-25.
Flood Sisters—Park, Johnstown, Pa., 13-18.
Florence Sisters—Casino, Buenos Ayres, S. A., March 13—indefinite.
Foberty, Johnny—Maj., Chgo., 13-18.
Footes and Sister Queenie—White City, Chgo., 11-18. indefinite.
Ford, Four—Orph., Denver, 13-18.
Ford, The—Casino, Washington, Pa., 13-18.
Forrester, Ned—6th and Arch, Phila., 13-18.
Foster and "Mike"—Poll's, New Haven, Conn., 13-18.
Fox and Dunkhorst—Family, Williamsport, Pa., 13-18. Kline, N. Y., 20-25.
Fox and Du Bell—Orph., Troy, N. Y., 13-18.
Fox, Hodge—Poll's, Hartford, Conn., 13-18.
Fox, Herb—K. and P. Union Sq., 13-18.
Francis, Emma—K. and P. Union Sq., 13-18.
Francis, The—Orph., Minneapolis, 13-18.
Franklin and Rockwell—K. and P. 23rd St., 13-18.
Franklin, Marion, O., 13-18.
Frederick Brothers and Burns—West End, New Orleans, 13-25.
Frederick, Helen—London, Eng., 20-June 1.
Frederick and Dore—Proctor's, Troy, N. Y., 13-18.
French, Henri—Bennett's, Ottawa, Ont., 13-18.
Frey, Harry—Hammerstein's, Cleveland, 13-18.
Frey, Trio—Fontaine Ferry, Louisville, 13-18.
Freud—Hammerstein's, N. Y., 13-18.
Futurity Winner, The—Orph., Brooklyn, 13-18. K and P., 125th St., 20-25.
Gabriel, Master—Poll's, Hartford, Conn., 13-18.
Gardner, Jack—Keith's, Columbus, 13-18. Grand, Pittsburgh, 20-25.
Gardner and Stoddard—Temple, Detroit, 13-18. Shea's, Buffalo, 20-25.
Gardner and Vincent—Bennett's, Ottawa, Ont., 13-18. Shea's, Hamilton, Ont., 20-25.
Garrett Sisters—Hammer, Chgo., 13-18.
Gartlie Brothers—Poll's, Hartford, Conn., 13-18.
Gavin, Platt and Beaches—Family, Bijou, Mont., 13-25.
Genaro and Bailey—Keith's, Boston, 13-18.
Genaro's Gondoliers—Keith's, Phila., 13-18.
George and George—Pastor's, N. Y., 13-18.
Gibson, J. Grant—Family, Carlisle, Pa., 13-18.
Gibson, Tom—Wade, 13-18.
Gifford, Harry—Chase's, Wash., 13-18.
Gilligan, Harry—Hammer, Chgo., 13-18.
Gilmour, Francis J.—Crawford, Wichita, Kan., 20-25.
GILROY, HAYNES AND MONTGOMERY—Hammer, Chgo., 20-25.
Glenroy, James Richmond—K. and P. 23rd St., 13-18.
Glenroy and Russell—Bijou, Dubuque, Ia., 13-18.
Godfrey, Hal—Alhambra, Milwaukee, 13-18.
Goforth and Doyle—Grand, Beloit, Wis., 13-18.
Golden and Hines—Lyric, Terrell, Texas, Ind., 13-18.
Gordon and Gosselin—Columbus, St. Louis, 13-18.
Gottsch, Mr. and Mrs. Maj., Chgo., 13-18.
Gould and Suratt—Temple, Detroit, 20-25.
Governor's Son, The—Chester St., Phila., 13-18.
Granahan, H.—Empire, Hoboken, N. J., 13-18. Empire, Paterson, N. J., 20-25.
Gray and Graham—People's, Cedar Rapids, Ia., 13-18.
Green Brothers—K. and P. Union Sq., 13-18.
Greene and Werner—Lyceum, Rochester, N. Y., 13-18.
Haines, Nat—Bijou, Bay City, Mich., 13-18.
Hansen and Burman—Corso, Zurich, Switz., 6-31.
Hanson and Minchew—Coro., Zurich, Switz., 6-31.
Hartshorn and Harris—Bijou, Bay City, Mich., 13-18.
Harcourt, Daisy—Trent, Trenton, N. J., 13-18.
Hardee—Euston, London, Eng., 13-18. Palace, Croydon, London, 20-25. Hippodrome, Ealing, Eng., 27-June 1.
Harrigan, James—Keith's, Cleveland, 13-18.
Harrington and Lester—Grand, Pittsburgh, 13-18.
Harris, May—Keith's, Boston, 13-18.
Harrison Brothers—Family, Scranton, Pa., 13-18.
Harrison, Minnie—Keith's, Boston, 13-18.
Harrison, Lee—Orph., Bijou, 13-18. Orph., Boston, 20-25.
Harris, The—Irwin, Gothen, Ind., 13-18.
Harvey and De Vore—Bijou, Calumet, Mich., 13-18.
Hawkins, Lew—Shea's, Toronto, 13-18.
Hawley, Frederick—Bijou, Lansing, Mich., 13-18. Calumet, S. Chas., 20-25.
Hawley and Gleot—Chase's, Wash., 20-25.
Hayman and Franklin—Pavilion, London, Eng., April 19—indefinite.
Haynes, Al—Temple, Detroit, 13-18. Keith's, Cleveland, 20-25.
Hayes, Ed. C.—Bijou, Latrobe, Pa., 13-18. Family, New Kensington, Pa., 20-25.
Hazard—Grace—Maryland, Baltimore, 13-18.
Healey, Jeff and LaVerne—Pastor's, N. Y., 13-18.
Hearn, Tom—Empire, Hoboken, N. J., 13-18. Empire, Paterson, N. J., 20-25.
Hecklow, Charles and Maria—Lyric, Cleveland, 13-18.
Heide, Frank—Scranton, Pa., 20-25.
Heide and Mary—Levi's, Brussels, Bel., 2-10. Casino, Paris, Fr., 17-June 10.
Heim Children—Elite, Rock Island, Ill., 13-18.
Hellmann—Empire, Des Moines, Ia., 13-18.
Hengler Sisters—Marjory, Paris, Fr., 6-June 30.
Hennings, Lewis and Hennings—K. and P. Jersey City, 13-18.
Henry and Frances—Chase's, Wash., 13-18.
Henry, Harry—Temple, Prov.—indefinite.
Herbert and Vance—Bijou, Worcester, Mass., 13-18.
Herron, Bertie—Auditorium, Quebec, Can., 13-18.
Hether's Bros.—K. and P. 23rd St., 13-18.
Hickman Brothers—Poll's, Hartford, Conn., 13-18.
Poll's, Springfield, Mass., 20-25.
Hill, Hamilton—Poll's, Springfield, Mass., 13-18.
Hill, Murray—Poll's, Hartford, Conn., 13-18.
Hilliard, Robert—Cook's, Rochester, N. Y., 13-18.
Hoek, Emil—Empire, Paterson, N. J., 13-18.
Hoey and Lee—Howard, Boston, 13-18.
Hoffman's Cycling—Aldine, Leavenworth, Kan., 13-18.
Honan, Ernest—K. and P. 23rd St., 13-18.
Houston, Fritz—Family, Carbondale, Pa., 13-18. Family, Pottsville, Pa., 20-25.
Howard and Bland—Orph., St. Paul, 13-18.
Howard and Howard—Grand, Frisco, 13-18. Oakland, Calif., 20-25.
Howard and Howard—Fontaine Ferry, Louisville, 12-18.
Howard and North—Alhambra, N. Y., 13-18.
Howard's Dogs—Alhambra, Milwaukee, 13-18.

Howard, The—Orph., Leavenworth, Kan., 13-18.
Howard and Scott—Hammond, Chan., 13-18.
Hutchinson and Rainbridge—Proctor's, Albany, N. Y., 13-18.
Hood—Temple, Prov., 13-18.
Hudson, Mr. and Mrs. John—John's, Dallas, 13-18.
Hunlings Four—Hammond, Chan., 13-18.
Hunter, A.—Atlantic Garden, N. Y., 13-18.
Innes and Ryan—Columbia, St. Louis, 13-18.
In Morocco—Orph., Utica, N. Y., 13-18.
Irving's Dogs—Huber's, 16th St., 13-18.
Irwin, Fla.—Wash., Spokane, Wash., 13-18.
Italian Trio—K. and P. Jersey City, 13-18.
Ivy and Ivy—Howard, Boston, 13-18.
Jahnsen—Family—Shea's, Buffalo, 13-18. Shea's, Toronto, 20-25.
Jacobs and Van Tyle—Pastor's, N. Y., 13-18.
Jarvis and Tudor—National, Frisco, 13-18.
Jennings and Renfrew—Main St., Peoria, Ill., 13-18.
Bijou, Decatur, Ill., 20-25.
Jerome, Nat S.—Park, Wheeling, W. Va., 13-18.
Lakeside, Akron, O., 13-18.
Johnson and Dean—Tardis, Moscow, Russia, May 1-30.
JOHNSTON, THE MUSICAL—K. and P. Union Sq., 13-18.
Jolly and Wild—Industrial, Moline, Ill., 13-18.
Jones, Johnny—Maj., Chgo., 13-18.
Jones and Raymond—Family, Erie, Pa., 13-18.
Jodlyn Trio—Poll's, Hartford, Conn., 13-18.
Joyce, The—Hippodrome, Pittsburgh, 13-18.
Kalinowski Brothers—Pastor's, N. Y., 13-18.
Kalinowski, Paul—Hippodrome, N. Y., 13-18.
Kaufman Sisters—Star, Hannibal, Mo., 13-18. Empire, Des Moines, Ia., 20-25.
Keating, Three—Tempo, Detroit, 13-18.
Keeler Brothers—K. and P. 23rd St., 13-18.
Keene, Jugglin—Orph., Columbus, Ind., 13-18.
Keife and Pearl—Poll's, New Haven, Conn., 13-18.
Keilton, The—Unique, Eau Claire, Wis., 13-18.
Keller and Paul—Orph., Utica, N. Y., 13-18.
Kelly, W. J.—K. and P. 23rd St., April 29-28.
Kelly and Gilbert—Carter—Ferry, Louisville, 13-18.
Kelly, Nellie—Bijou, Anderson, Ind., 13-18.
Kelly, Nellie—K. and P. 23rd St., 13-18.
Kelly and Violette—Olympic, Chgo., 13-18. Lakeside Park, Akron, O., 20-25.
Keller, Walter C.—Cook's, Rochester, N. Y., 13-18.
Kehl and Leighton—K. and P. Union Sq., 13-18.
Kemp, Mr. and Mrs. Ed. H.—Keith's, Phila., 13-18.
Grand, Pittsburgh, 20-25.
Kennedy and Wilkins—Cook's, Rochester, N. Y., 13-18.
Kent, Dorothy—Maj., Chgo., 13-18. Haymarket, Chgo., 20-25.
Kesmer, Ira—Temple, Prov., 6-18.
Kittle Trio—Pastor's, N. Y., 13-18.
Kimball Brothers—Howard, Boston, 13-18.
King, Mr. and Mrs. Sam—Atlantic Garden, N. Y., 13-18.
Kingsey and Lewis—Orph., Minneapolis, 13-18. Orph., Salt Lake City, 20-25.
Kirkland Musical Troupe—Grand, Syracuse, N. Y., 13-18.
Klein, Ott Brothers and Nicholson—Forest Park, St. Louis, 13-18.
Knight Brothers and Sawtelle—Keith's, Boston, 13-18. Keith's, Phila., 20-25.
Kohler and Marion—Aurora, Delphi, Ind., 13-18.
Koppe and Koppe—Star, Jeannette, Pa., 13-18.
Kratons, The—Poll's, Springfield, Mass., 13-18.
Kurtis and Busse—Orph., Leavenworth, Kan., 13-18.
La Delle—National, Steubenville, O., 13-18. Star, New Kensington, Pa., 20-25.
La Mar—Lyric—Austin, Tex., 13-18.
La Rose—Brothers—Empire, Denver, 13-18. Olympic, Chgo., 19-25.
La Teil Brothers—Empire, Frankford, Pa., 13-18.
Labakas—Columbia, Cinci., 13-18.
Ladell and Crouch—Shea's, Buffalo, 13-18. Shea's, Toronto, 20-25.
Lakota, Harry—Olympic, Bellair, O., 13-18. Olympic, Wheeling, W. Va., 16-18.
Lanner and Gabriel—Poll's, Hartford, Conn., 13-18.
Lamb's—Manikin—Orph., Sidney, O., 13-18. Orph., Springfield, O., 20-25.
Lancaster, Tom—Taft's, Kansas City, Mo., 13-18.
Langdon, The—Orph., Hamilton, O., 13-18.
Lasky-Hult's Black Hussars—Alhambra, Paris, Fr., April 15-June 8. Empire, Cardiff, Eng., 10-18. Empire, Manchester, Eng., 17-22.
Lasky-Hult's Colonial Septette—Shea's, Toronto, 13-18. K. and P. 23rd St., 20-25.
Lasky-Hult's Military Octette—Grand, Syracuse, N. Y., 13-18. Poll's, Bridgeport, Conn., 20-25.
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Lasky-Hult's Military Octette—Grand, Syracuse, N. Y.,

VAUDEVILLE: CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Willam Bowmell and Eleanor Gordon, Marshall P. Wilder, White and Stuart co., Whitney's Broomstick Witches, Byron and Langdon, Dorothy Kenton, Bedford and Winchester, Johnnie Jones, Laura Howe and Dresden Dolls, Marullo and Millay, Marquis and Lynn, Thomas J. Quigley, Johnny Fogarty, Clark and Temple, and the Hiltons.—Olympic: James Neill and Edyth Chapman, Bedouin Arabs, Kell and Juliette, Patrie and co., Shields and Rogers, Violet Davis, Moore and Nickerson, Ventello and Nunn, Master Sister, Massoney and Wilson, the Davis, Fox and Du Ball, Price and Mildred, and William Massey and co.—Haymarket: Mabel McKinley, Cameron and Flanagan, Jessie Coulthard, Jim Bus Tannen, May Tally and co., Olivetti Troubadours, Howell and Scott, the Lincoln, Jeannette Adler and co., Olney and Cunningham, Henry Frey, Garrett Sisters, McGee and Collins, and Harry Gilman and son, volume 12, West Beach Show, etc.—The Burlesque Stock in On the Panama and Okura Wonders, Gino Brothers, Peter Dunsworth, and Bebe Louis King.—Items: The White City opened Saturday night, and its new South Side rival, Luna Park, on Halsted Street, and the North and West Side Parks will be open in about a week.—The new Empire Theatre opened with Beatty and Woods' Show.—Hits were made last week at the Majestic by Gillroy, Haynes and Montgomery, "The" Quartette, and Barry and Halversen. Pete Baker, May Yohn, and Rain Johnston were other popular acts.

OTIS COLBURN.

BOSTON, MASS.—Phyllis Rankin and Harry Devenport head the bill at Keith's with Ben Welch, the Will Farness Troupe, George and Baileys, Willis Holt Wakefield, Franco Piper, the Vivians, Work and Ower, Arnoldo's leopards, Delmore and Oneida, Chalk Saunders, Wood and Lawson, Minnie Harrison, and Bon Morse.—Madden, Fitzpatrick and co. are the topliners at the Orpheum, and others are: Dillon Brothers, Tobin Sisters, Bessie Valdars Troupe, Leslie Taylor, Nat Haines, Madame Emanu's pets, and McPhie and Hill.—There is a house show at the Howard Atheneum, featuring the Howard Sisters, the Edwards, McVille and Blazing Ivy and Ivy, Carroll and Clark, Kimball Brothers, and Phil Morton, in addition to The Jolly Grass Widows.—The Summer stock burlesque season at the Palace opened 13 with a supplementary olio, including Phil Staats, Tedesco, Keating Trio, Sabine and Dale, Sylvan and O'Neill, Reddin and Badley, Jack and Bertha Rich, Dyne and Dyne, the Zoyarras, Piotta, Lew and Miller, and John R. Hartley.—The Transcendent Extravaganza co. is in full at the Lyceum.—At the Columbia Miss New York, Jr., franchises the entertainment.—The Minstrel Maids at Austin and Stone's establish a record this week, for they enter upon their one hundred consecutive week at this popular resort. They have deserved their long stay. In honor of the occasion there are souvenirs programmes this week and other features of note. The straight variety bill is given by Vaughn and Edwards, Tiptone Sisters, Rankin, and Arthur Weston.—Items: Violet Monteiro and stock co. of burlesques will be back at the Howard Atheneum next week, after an absence of more than two months. They will have a cordial welcome, and George B. Alexander will be with them.—There is a decided bustle at all the Summer parks, and efforts will be made to get Point of Pines open 30, but at present all is chaos.—Wonderland will certainly open then, and the others will follow. **JAY BENTON.**

PHILADELPHIA, PA.—Keith's 13-18 presents Eva Tanguay, Will M. Creasy and Blanche Dayne, Fred Ray and co., Ethel Arden and George Abel, Gennaro's Band, Gus Edwards' School Boys and Girls, Avery and Hart, Kemp's Tales of the Wild, Irving Walton, Oscar, pony and "Little Hi," Gossington Street Opera House, Williams and Walker, Miss Jessie (second Bill), Julian Rose, Woodward's seals, Bobby Barry and Stella Tracy in The Governor's Son, William Burress, Herbert's Song Birds, with Helen Bertram; Karne's pantomime. Both vaudeville houses are doing well.—Bijou: New Century Girls to be followed by the Utopians.—Casino: Scribner's Gay Masqueraders, with many novelties.—Trocadero: Taylor's Parlor Girls in A Fairies' Paradise, Laramie, French Folly with Maud and Virginia, Tropicana, Bon Ton, J. L. Herener, Dan and Ida Manning, Bradley and Clay, Velva, Le Roy, Morris and Woodruff, Florence Sunnis, Lois Worden, Francis Sisters, Estelle Stevens, Clark and Aldine.—Arch Street Museum: Lindley and Bell, Carey and Clark, Jack Stockton, Ned Forrester, and Phil Bennett.

S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Packed houses saw an especially good bill week 6-11. Benjamin Chapin's impersonation of Abraham Lincoln scored a strong hit. Other good features were Six Mowatts, Melville and Higgins, Dixon and Walker, Fox and Dene, Nettie Vesta, and McNamee, etc.—Gaiety: The Gaity Girls, with Pat White, 2-4 won favor. Alcazar Beauties 6-8 drew packed houses. Rialto Beauties 9-11, High School Girls 12-15.—Items: The attacks of the Gaity girls have been fit 20.—At Proctor's a Summer season of comic opera will be inaugurated June 3 by the Proctor Opera co., under the direction of Milton and Sargent Aborn. The co. will embrace forty people, including Frances Knight, prima donna, late with Henry W. Savage's co., and Fred Dinkins, comedian, the star of the show's attraction. Other prominent artists are F. J. McCarthy, Gus Vaughn, Grafton Baker, Eddie Donahue, Kitty Nies, and Margaret Baxter. The Mikado will be the opening bill, followed by The Bohemian Girl.

GEORGE W. HERRICK.

JERSEY CITY, N. J.—Keith and Proctor's (Frank Burns, mgr.): The Summer scale of prices went into effect 6, and business has been very good. The bill 6-11 offered Ziska and King, Arlington Four, Vernon, Mr. and Mrs. Browning, Mr. and Mrs. Harry Thorne and co., Fred Ray and co., and Charles Mack and co.—Nassau (Bernard Nassau, res. mgr.): The 6-11 very much improved. Appearances were Bennington, Four Sisters, Wilson and Warner, Melrose and Eleanor, Mabel Herbert, A. G. Mitchell, and H. Crawford.—Bon Ton (Thomas W. Dinkins, mgr.): The Yankee Doodle Girls, with Cushing, drew large houses 6-11. Star Show Girls 13-18.—Items: Manager Dinkins has recovered from his illness and is on duty again.—Treasure Edward A. Dugan, of the Bon Ton, will put his new motor boat into commission the latter part of this month.—A Keith and Standard hat is given away at each matinee.

WALTER C. SMITH.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Tom Nason and co., Thorne and Cartier, Ladd, Glash, Japa, Bobby North, Flood Brothers, Netta Vesta, Armstrong and Clark, Sullivan and Pasquale, Bernier and Stella, Harrington and Lester, the Boldens, and Milton's dogs make up a good bill 12-18. Last week's business was very large, as usual.—Hippodrome (L. H. Mosher, mgr.): Holmes and Waldon, the Jucyes, Al. Burke, Bert Turner, Edward Gilmore, George Sommers, and Flora's Italian Band. Attendance large last week.—Empire: The Nixon Band will begin a season of vaudeville 20, as one of the links in the chain of the K. and E. Circuit.

ALBERT S. L. HEWES.

ST. LOUIS, MO.—William H. Thompson and co. are heading the Columbia bill. Other entertainers are the Lasky-Bolte Quintette, Bounding Gordons, novelty acrobats: Barry and Halversen, comedy singers: Bernath and Miller, musical comedy couple; Bruce Amesbury, impersonator and monologist, and Belle Voila, acrobatic dancer.—The Casino Girls Beauty Show is at the Gaiety. Carrie Seitz has the part of Madame Fill in Fiddle Dumb Dum. Vaudeville includes Nat and Sol Fields, Eddie Fisher, and Stewart and Raymond.—Twentieth Century Maids are at the Standard. Good specialty bill.

CHARLES E. HUGHES.

SAN FRANCISCO, CAL.—A strong bill pleased the usual capacity houses at the Orpheum April 28-4. Kemps Brothers were the topliners, and Elizabeth Murray was warmly received. Others were the Max Teurillon Troupe, Four Harveys, Beaute Wynn, Linton and Lawrence, Rialto Comedy Four, and Fadette Orchestra.—National: Major Williams, Nat Wenthworth, James Francis Sullivan, Guido Cuccetto, the Puddings, Tom Branford, Gia and Hoyt, and the Pickets, Tom Branford, Gia and Hoyt, and Jack Miller, Willison and Tandy, and James Frost and co.—HARRY E. DE LASAUX.

KANSAS CITY, Mo.

The Orpheum had one of its most attractive bills of the season 5-12, and large audiences attended. Cameron and Flanagan won decided favor, while James and Edith Neill were equally well received in The Lady Across the Hall. The Boothblack Quartette, Mattie Keene and co., Johnnie Johns, Woods and Woods, and Kiner's Moulin made up the remainder of the bill.—The Twentieth Century Maids were the Century attraction to good business.—The Casino Girls at the Majestic were well received by good sized audiences.

DIXIE KEEY CAMPRELL.

DENVER, COLO.—Orpheum: Business continued excellent. Valerie Berger handled good bill April 28-4. Week 5-11 will provide for the first time a church called The Morning After the Play. The bill includes Merri Osborne, Royal Musical Five, Joseph Adelman Trio, Carroll and Baker, Fredericks Family, and Robert Nome.—Novelties: Nellie Andrews co., La Adelia, Budd and Wayne, Alf. Holt, Melwood Wilson, Enona and Lloyd.—Lubelski: Musical Reeds, Silent Pete, Ben Hamm, etc.

MARY ALKIRE BELL.

HARTFORD, CONN.—Orpheum: Business continued excellent. Valerie Berger handled good bill April 28-4. Week 5-11 will provide for the first time a church called The Morning After the Play. The bill includes Merri Osborne, Royal Musical Five, Joseph Adelman Trio, Carroll and Baker, Fredericks Family, and Robert Nome.—Novelties: Nellie Andrews co., La Adelia, Budd and Wayne, Alf. Holt, Melwood Wilson, Enona and Lloyd.—Lubelski: Musical Reeds, Silent Pete, Ben Hamm, etc.

WASHINGTON, D. C.

The bill at Chase's 12-

presents Harry Gilfoil, James F. Kelly and Annie M. Kent, Nichols Sisters, Fields and Woolley, Carroll and Kinney, Nichols and Channing, Diamond and Johnson, Henry and Nellie Francis, and Bellclaire Brothers.—The Thoroughbreds are at the Lyceum, with Miles, Latoska, Dan T. Reilly, Harry McAvoy, Stevens and Roth, Douglas and Cunningham, and Audra and Flynn, and the Laurent Trio. **JOHN T. WARDE.**

BALTIMORE, MD.—Grace Filkins and James Horne head the bill at the Maryland. Others are: Callahan and St. George, Clinton, Diamond and Johnson, and Maximilian, Minnie Kaufman and Grace Hassar.—The Parisian Widows and Ladies are at the Gatsby, where they will be followed by the Trans-Atlantic.—The Colonial Belles are at the Monumental, with John L. Sullivan. **HAROLD BUTLEDGE.**

BUFFALO, N. Y.—Shea's week 6: Rice and Coen, Ya Colonial Septette, Thorne and Garrison, Massu and Manett, Denbush and Nichols, Lew Hawkins and Grace Hassar.—The Parisian Widows and Ladies are at the Gatsby, where they will be followed by the Trans-Atlantic.—The Colonial Belles are at the Monumental, with John L. Sullivan. **THOMAS BURGESS.**

FORT SMITH, ARK.—Electric Park (Carl J. Berry, mgr.): Opening week 6: Harrison King and co., Klein, Ott Brothers and Nicholson, Fenier and Mohler, Al. Bartlett, Ed. Moon, and De Mylo, Frank Milton and De Long Sisters, Three Pioneers, Nichols and Smith, Wilson and Rich, and Grace Anderson 13-18, 20-31; Fritz Musical Comedy co., Lydia W. B. Russell, mgr.; 29-4: Tlanta Midgets, Frank Perry, Grace Dodd, and Owrie Family. Large audience. **6-11: Beck and Law, E. Jerome, and Grace Dodd.**

SAULT LAKE CITY, U.—Orpheum: Miles Town, Mattie Keane and co., Finley and Burke, Matthews and Ashley, and Durand Trio April 20-21. Mabel Bern, Muriel Osborne, Carroll and Baker, Joseph Edelman, Tex, and the Pauper Twins April 22-23. **Tom Tully and Taylor, W. Eddie, Lanetta, Maynard Brothers, and Rhoda Greenough.**—Item: The Bon Ton is undergoing repairs, and was dark all week.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Duffin-Rodacy Troupes, Seymour and Hill, Jean Ardelle and pickaninnies, Taylor Holmes, Chadwick Trio, Green Brothers and Homer B. Mason and Marguerite Keefer and co. pleased large audiences April 20-4. Goetz and Nelson, Mauds Edwards, Sydney Deane and co., Emil Hoch and co., Lusty-Bippe co., Charles and Fannie Van, and Camille Trio pleased large houses 6-11.

CINCINNATI, OH.—Westminster (Harry Parkin, mgr.): A two-act musical farce entitled "Patay Bolivar's Vacation" was presented 6-11 by the Boston Belles to good houses. **Trans-Oceans 12-18.** Imperial (Leon H. Curtis, mgr.): An entertainment given by the Boston Belles to good houses 6-11. A burlesque performance was telecasted to Manager Curtis 10, with several extra features. **Innocent Maids 13-18.** **HOWARD C. RIPLEY.**

CLEVELAND, OH.—Keith's Prospect Theatre has the following bill 13-18: The Stunning Gremmiers, "That" Quartette, Mr. and Mrs. Jimmie Barry, Carlin and Otto, Ella-Newlin Trio, James Harrison, Henry Potter and Eddie, Eddie and Scott and Whaler.—The Avenue Girls are at the Star and the Palace Girls are at the Star.

OMAHA, NEB.—At the Orpheum 6-11 is the last week of a very successful season, and apparently a profitable business could be conducted for the next six days. The programme is as follows: Two Franchises, Kingsley and Lewis, Dorothy Kenton, the Olivetta, Hayes and Johnson, Cliff Gordon, and the Flamingos. **EVERYTHING ENDED.**

READING, PA.—Orpheum (Frank D. Hill, mgr.): Duffin-Rodacy Troupes, Seymour and Hill, Jean Ardelle and pickaninnies, Taylor Holmes, Chadwick Trio, Green Brothers and Homer B. Mason and Marguerite Keefer and co. pleased large audiences April 20-4. Goetz and Nelson, Mauds Edwards, Sydney Deane and co., Emil Hoch and co., Lusty-Bippe co., Charles and Fannie Van, and Camille Trio pleased large houses 6-11.

HAMILTON, CAN.—Savoy (William Strand, prop. J. G. Bond, manager, mrs. Carl Curtis, Miss Barry, Carlin and Otto, Ella-Newlin Trio, James Harrison, Henry Potter and Eddie, Eddie and Scott and Whaler.—The Avenue Girls are at the Star and the Palace Girls are at the Star.

WICHITA, KAN.—At the Star 6-11: The Avenue Girls are at the Star.

TOLEDO, OH.—The Valentine season closed 6 with a benefit to the employees. Everybody was included from the scrubwoman to the manager, and a bumper house was present. The turns were mostly local talent.—At the Empire, Phil Sheridan's City Sports week 5 to good business.

C. M. EDISON.

SPokane, WASH.—The "Chronicle" announces that G. E. Brady, personal representative of Martin J. Beck of the Orpheum circuit, is coming to Spokane shortly to complete arrangements for first-class vaudeville theatres in Spokane, Portland, Tacoma, and Seattle, and "it adds" while no figures are given, "that the management of the city will give more than \$1,000,000 in properties in the four cities." The full import of Mr. Brady's visit is not understood by the managers of the Washington and Columbia theatres here, but there is a rumor that the Columbia is to be taken over by the Eastern concern. Captain Henry, formerly of the United States Marine Corps, in demonstrations of wireless telegraphy, headed the card at the Washington Theatre the week of April 28, others being: The Lutz Brothers, James and Eddie Leonard, Alf Richard, and Eddie De Pree, Moe and Eddie, and Delmar and Darrell.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.): W. B. McCallum, res. mgr.: S. B. G. was at a premium week 6-11. This was exceptionally strong and included Houdini, Eva Tanguay, the Red Owl, Roa De Haven Sextette, Casting Diamonds, Swor Brothers, Searl and Violet Allen, and De Witt, Burns and Torrance. Week 13-18: Grace Van Studdiford, Robert Hilliard, Suratt and Gould, Winsor McCay, Rogers and Deely, Rice and Prevost, and Ned Wayburn's Side Show.—Lyceum (M. E. White, mgr.): The vaudeville stars in the Management's program week 6-11: Four houses greeted the Four Martons, Will H. Fox, Emma Carus, Eva Madge, Cook and Stevens, Three Meers, Edward Hindroll and co., and Woodward's sea lions.—Corinthian (Harry C. Jacobs, mgr.): Fred C. Strauss, res. mgr.): The Gay Masqueraders week 6-11 to good business. This engagement closed the season.

OTTAWA, CAN.—Bennett's (Gus S. Greening, mgr.): Wilbur Mack and co., Berlie Herren, Arthur Yale, Herbert Brooks, Sue Smith, Julia Redmond and co., Ginger and Walters, Bessie Valdars Troupe, and the Points April 20-4. Excellent bill to a very good business.

NEW YORK CITY, N. Y.—Theatre (John J. Beck, prop.): The Valentine season closed 6 with a benefit to the employees. Everybody was included from the scrubwoman to the manager, and a bumper house was present. The turns were mostly local talent.—At the Empire, Phil Sheridan's City Sports week 5 to good business.

C. M. EDISON.

BINGHAMTON, N. Y.—Army (Weber and Bush, mgr.): H. A. Balley, res. mgr.): Globe of Death, Golden Gate Quintette, Rams and Arno, Seymour and Dupree, Laura Ordway, Kennedy and Whalen, and Abel Kader and his three wives April 20-4. Ray and Broache, Kirk and Wilder, Sullivan and Pasquella, Ray Cox, the Gagnon, Keeley Brothers, and Van Cleve, Wentworth and "Pete" 6-11.

SYRACUSE, N. Y.—GRAND (C. M. Plummer, mgr.): The Futurity Winner, Tom Edwards, Gardner and Vincent, Juggling Brother, Jim O'Day, Harry Irving, James Oriente, Eddie Powers, and the business April 20-4. Folly Pickles' Pets in Petland, Hyams and McIntyre, Raymond and Caverly, Adele's Home, Beale's Vaudeville Troupe, Musical Johnsons, Scott and Wilson, and the Kemps to excellent houses 6-11.

BRIDGEPORT, CONN.—Poll's (S. Z. Poll, prop.): E. R. Mitchell, res. mgr.): The Kita-Bandal Jap Troupe deservedly headed the list 6-11, with Ward and Curran a close second, and the following trailed along: Le Dent, Grant and Hong, Sue Smith, Mr. and Mrs. Allason, and Bowen, Walters and Crocker. The fourth Summer stock season opens 13 with the Palace of the King.

LYNCHBURG, KAN.—Auditorium (Harry Katzen, mgr.): Middleton, Schleifer and Co., Vee De Leon, McFadden and McCall, and the Kinoso served to crowded houses week of April 29. May Duryea and co., Belf Brothers, Letta Taylor, Tonna, Irving Jones, Matthews and Harris, and the Perkins Zouaves to good business 6-11.

ELMIRA, N. Y.—Family (G. W. Middleton, mgr.): Princess Chinquilla, Ralston and Son, the Goldsworthy, Rado, and Bertman and Fontaine 6-11. Large business.—Klito (P. W. McConnell, mgr.): Neal and Eye, Professe, Josie Le Coy, Trizine Bennett, Dolly Bland, and Lillian De Vere to good houses.

NEWARK, N. J.—Proctor's: Creasy and Dayne, Laveen and Cross, Gestrude and Macmillan, Morris and co., Louise Brunelle and Andie's animals 6-11.—Waldmann's offered the Crackers Jacks, including Rob Van Osten, Ruby Deon, and the Three Madcaps. Transatlantic 13-18.

HOUSTON, TEX.—Majestic (F. F. Sturgis, mgr.): Joseph Callahan, Brown and Wilmet, Dunn, Franklin and co., Foreman and Orr, Huntress, and Elliott, Belaire, and Elliott April 20-4 delighted good business. Harry and Margaret Vokes, Henri Anne, Leone and Anne, Eddie Brother, Wharton and Le Roy, and Herbert Mitchell 6-11.

LONDON, CAN.—Bennett's (C. W. Bennett, prop.): H. A. Ains, local manager; Fred and Annie Pelet, Stanley and Wilson, Herbert Brooks, Geiger and Walters, Julia Redmond and co., Transatlantic Four, and Four Nelson Comedies 6-11. This bill closes the season, and is drawing big business.—Item: The Unique, a moving picture show and arcade, will be opened 11 in Ottawa, in connection with the Bemnet Enterprises, and Thomas Brierley, until recently stage-manager for Bennett's here, and Harry Carson, a popular local baritone, have gone there to take charge.

LEAVENWORTH, KAN.—People's (Maurice and Charles Cunningham, mgrs.): Royal Japs, Kenton, the Vagabond, Freddie Wilson, and Clarence Hustedt, Eddie and Mabel, Eddie and Bertie, and Bertie's Billie April 20-4. Good business.

HANNIBAL, MO.—Star (J. R. Price, mgr.): Joe Irvin, Watson, Billy and Alma Price, Joanne Brooks, Jimmie and Ryne April 20-4. Attractions fine and business good. The Great Laurent, Mack and Elliott, James E. McDuff, Olney and Cunningham 6-11.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Fields and Hanson, Flo Adler, Charlot and Beavers, Lester and Moore, the Great Parrish, and Ed McDonald drew full houses April 20-4. Mr. and Mrs. Perkins Fisher, Joe Carroll, Rosalind, Crane Brothers, and Rand and Byron 6-11.

ST. PAUL, MINN.—Orpheum week 6: May Tally and co., Four Fords, Julius Tannen, Sutcliffe Troupe, and Kelly and Rose, Quigg, Mackey and Nickerin, Dave Nowlin.—Windham Novelty: Connors and Aiden, Claude Austin, Collins Le Page, Henry Stanley.—Star: The Brigadiers.

business. Brown of Harvard 17. The Girl of the Golden West 20 closes the season.—ITEM: Mrs. C. G. Becker, wife of C. G. Becker, manager of the local theatre, and daughter have gone to Williamsport, Pa., to spend the summer.

PARKERSBURG—AUDITORIUM (W. R. Kennedy, mgr.): Thomas W. Ross in "The Other Girl" 2; "West Side" 10; "The Girl of the Golden West" 12; "CANDY" 15; "La Locla, mazg.": David Higgins in "His Last Dollar" 2; good, to poor house. Seats closed.

WISCONSIN.

RACINE—THEATRE (The Central States Theatre Co., owners; John Windfield, mgr.): Paul Gilmore presented at Yale 1; pleased fair audience. The Isle of Spice 2 pleased good audience. The Lyman Twins in "The Auction" 3; two good performances. Dandy Dixie Minstrels 4; fair production and patronage. Miss Ruthie to Guide, Her 12. "The Four Corners of the Earth" 17, 18. "To Die at Dawn" 18. "The Corner Grocery" 20.

JANESVILLE—MYERS GRAND (Peter L. Myers, mgr.): Men in the Alps 3 pleased a large house. The Glassbread Man 4; big business matinee and night; gave good satisfaction. H. T. C. (Martin's) 6. Texas Sweethearts 10. Rosalie Knott in Alice-Sit-by-the-Fire 12. Patel Stock co. in Old Heidelberg 15. To Die at Dawn 18. Remondine (some talent) 20. Tenderfoot, matinee and night 20.

SUPERIOR—GRAND (G. A. Marshall, mgr.): Paul Gilmore in "At Yale April 22 pleased good business. Elm' Minstrels (direction of Harry Shepard) 24, 25, to capacity. Eve Witness 27. Oscar Pianan in "The Merchant" 4. Ben Heimrich in "Ole Olsen" 5. Mahon's Minstrels 6. "A Woman of Mystery" 11. Long Stock co. 18. "The Flints" 20.

Raymond Hitchcock in "A Yankee Tourist" 21. **SHIRLEY—NEW OPERA HOUSE** (W. H. Stoddard, mgr.): Wissinger Brothers week April 26-3. Plays: Lights and Shadows of a Great City, Along the Mohawk, The Missing Witness, Sheridan Keane, Detective; The Darkest Hour, Taken from Life, Clover Dale, The Diamond King, and The Village Counterfeiter. Dandy Dixie Minstrels 9. The Tenderfoot 18.

KENOSHA—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Isle of Spice 4; big business; pleased. U. T. C. 5; two good houses; pleased. Dandy Dixie Minstrels 7; good business.—**BLOU** (P. J. O'Brien, mgr.): Vanderveer to S. R. O. every day. Bill: Ned Norton, La Auto Girl, the Tugaville, and Mr. and Mrs. W. W. O'Brien.

ELKHORN—WILSON'S OPERA HOUSE (H. H. Wilson, mgr.): Paul Gilmore April 20 delighted a good house. Men of Science 1 pleased a medium house. The Glassbread Man 2 pleased a large house, including a theatre party of 125 given by a local factory man to his employees. The Lyman Twins in "The Auction" 4; enjoyed good business. Hickman-Bresney co. 7-11.

MERRILL—BADGER OPERA HOUSE (G. H. Stange, mgr.): The Girl of the Streets 4; good co. and business. Juvenile Bostonians 9-11. Uncle Si Hawkins 11. Norwegian Independence 17. Rosalie Knott in Alice-Sit-by-the-Fire 20. To Die at Dawn 21. Texas Sweethearts 1. High School Commencement 6, 7.

GREEN BAY—THEATRE (John B. Arthur, mgr.): The Hidden Hand co. 8; two good houses; pleased; weather very bad. Dandy Dixie Minstrels 11. Wissinger Brothers week 12. The Tenderfoot 18. Juvenile Boston Opera co. week 20. The Corner Grocery 22.

OSHKOSH—GRAND (J. E. Williams, mgr.): The Governor of Men 1; excellent, to crowded house. The King and the Broker 3, 4 (amphitheatre Oshkosh Yacht Club); crowded houses. Uncle Si Hawkins 5; good house.

PORTAGE—OPERA HOUSE (A. H. Carnegie, mgr.): Dandy Dixie Minstrels 4; fair house; pleased. Lyman Twins 6 to good sized house; pleased.

ASHLAND—GRAND (A. D. Kuhn, mgr.): Bell Irving 1. The Tenderfoot 2. Dixie Minstrels 22.

WYOMING.

CHEYENNE—CAPITAL AVENUE (Edward F. Steele, James and mgr.): Blanche Walsh in "The Straight Road" 1; excellent, to good business. Low Dockstader's Minstrels 7. Charles B. Hanford in Julius Caesar 9. Otis Skinner 11.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Kirk Brown 6-11 in "The Christian, Canadian, Under the Red Rose"; The Cherry Pickers, The War Who Dared, and David Gerrick; opened to a very large house; beautifully staged and a fine production throughout; Manager J. T. Macnealy received congratulations from many old friends. Lyceum Stock co. (return) 27-June 1.

HAMILTON, ONT.—GRAND (A. J. Small, prop.; A. R. London, mgr.): The Hottest Coon in Dixie 2; poor performance and business. Week 6-11, Earl Burgess Stock co. Plays: For His Sister's Honor, On Thanksgiving Day, Queen of the White Slaves, Tracked Around the World, Confessions of a Wife, Secrets of the Police, Darkest Russia, and A Daughter of the South.

OTTAWA, ONT.—RUSSELL (F. Gorman, mgr.): Thomas E. Shee in "The Bells" and Dr. Jekyll and Mr. Hyde 2, 4; very good to satisfactory business. Local 11—**GRAND** (R. J. Blawie, mgr.): Louis Lane House 5-2; good house; pleased. Scotch Beverage 6-8; satisfactory business; pleased. Secrets of the Police 9-11.

ST. THOMAS, ONT.—GRAND (A. J. Small, prop.; J. R. Turton, mgr.): Hockey Club Minstrels (local) April 29; capacity. Hottest Coon in Dixie 30; fair business and performance. Royal Chef 2; good business; pleased. Season closed.—ITEM: Tom H. Wallace, of Quincy Adams Sawyer co., Eastern, is at his home here for the summer.

KINGSTON, ONT.—GRAND (A. J. Small, prop.; D. P. Branigan, mgr.): Thomas E. Shee in "The Bells" 1 pleased good business. Told in the Hills 2 to good business. Y. W. C. A. Concert 3. Uncle Josh Sprucey 11. Leo, the Royal Cadet, 16-18 (local). Marks Brothers 20-25.

LONDON, ONT.—GRAND (A. J. Small, prop.; L. H. Bowens, mgr.): The Royal Chef 4 drew two large audiences and pleased. The Bonnie Brier Bush 5. 10. Stephen's U. T. C. 11. A big, new, double bill for benefit of local letter carriers week of 20.

PETERBOROUGH, ONT.—GRAND (J. J. Turner and Son, prop.; J. J. Turner, Jr., mgr.): Painting the Town, April 25 (return); fair house; good business. Thomas E. Shee in "The Bells" 20; good, to poor business. Napoleon the Great 20; good, to poor business.

GLACE BAY, N. S.—KING'S (Cruise and Macadam, mgr.): Devil's Auction April 23-24; good, to big business. G. B. A. A. Hall 20. Tennis Club Minstrels 3, 4. Moving pictures 6-8.

STRATFORD, ONT.—THEATRE ALERT (Albert Brandenberger, sole prop. and mgr.): The Bells April 24 pleased good attendance. The Hottest Coon in Dixie 20; fair co. and attendance.

SHERBROOKE, QUE.—CLEMENT (W. A. Tippert, mgr.): The Devil's Auction 4 pleased crowded house. The Stoops to Conquer 7 (local); good attendance.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Marks Brothers opened week's engagement 6 in "The Raged Princess" to big business. East Lynne 14. As Told in the Hills 15.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): The Hottest Coon in Dixie 1 to fair business. The Bonnie Brier Bush 11. East Lynne 15. U. T. C. 17. As Told in the Hills 20.

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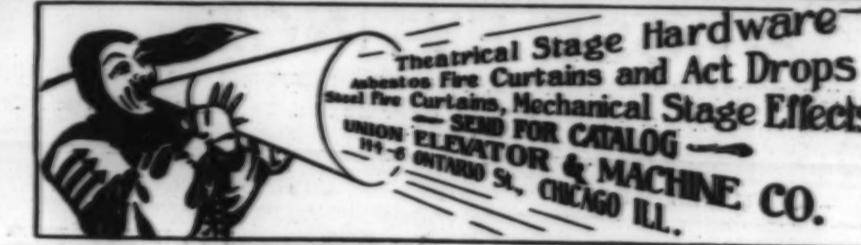
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